

JUNIOR ARTS & ACTIVITIES

CLASSROOM ACTIVITIES FOR THE ELEMENTARY TEACHER



VOLUME 16 • NUMBER 3

NOVEMBER

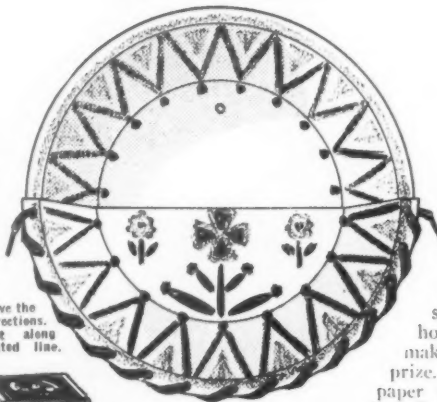
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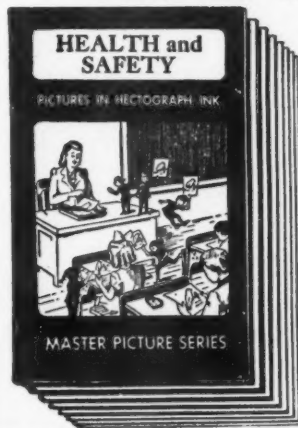
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USING THE PROJECT MATERIAL

This month *Junior Arts and Activities* has a wealth of seasonal Thanksgiving material. We also suggest the use of the projects outlined in connection with "How Children Lived in Pilgrim Times" (pages 7 to 12).

The Pilgrim costumes (pages 10 and 11) are specifically designed for use in dramatic play in connection with the Pilgrim unit. However, they may be used for assembly programs, costume parties in school, and many other things. Teachers will want to keep these directions for use in the future, also.

"An Old-Fashioned Sampler" (page 12) will intrigue girls and it can be adapted into many other interesting projects. It can be used to motivate a project on sewing and the simple cross stitch used makes it possible for even the youngest children to take part.

The "Shoe-Shine Kit" (page 14) is outlined with the specific purpose of

stimulating interest in personal appearance. With Christmas not too far distant, perhaps some of the boys will want to make a kit to give as a holiday gift.

Notice that the designs on the "Thanksgiving Spelling Book" (page 21) are sufficiently definite to be used for many more purposes. They may be cut from colored paper and pasted on the blackboard for decorations. The outlines may be cut stencil fashion and the boards decorated with colored chalk. This is an old-fashioned idea but one which works: Powder chalk of the desired color and place it in a bag made from an old towel or other soft material. Place the stencil on the desired spot and rub over it with the chalk. This will give a light design which may then be strengthened by rubbing stick chalk in the usual way.

Notice that the "Thanksgiving Deco-

rations" (page 22) use newspapers. In these days of paper conservation, what could be a better art material! A little experimentation will disclose other ways to use newspapers in art.

The diorama based on Haensel and Gretel (page 25) is a simple one especially designed for children in the intermediate grades. If a study of fairy stories in general is being planned, perhaps the children, working in groups, could produce a series of these dioramas based on several fairy stories.

The book marks described on page 37 may be made as Christmas gifts, also. Remember that the time is always short for doing all the things we want to do at Christmas. An early start is wise and saves many worries later on.

The "Paper Sculpture" (page 40) is an excellent project for developing the creative abilities of your class. Let the children pick and choose their subjects and treatments. The more freedom allowed in this project, the better. Also, do not be alarmed if the finished product is crude, if the child has grown in doing it, the chief purpose of any art project has been achieved.

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ADDRESS

Letters

Dear Editor:

Do you have an index of all your activity units? I want to study the United States as a unit.

Yours very truly,

Mrs. J. B., West Virginia teacher

First of all we wish to announce that in response to a great many requests such as this we are planning a new feature in *Junior Arts and Activities*. Each January and June from now on we shall include a complete index of all the material contained in the five issues covered by the index. In our effort to give teachers what they want we have watched our mail and we are convinced that this feature will be welcomed by all our teacher subscribers.

Meanwhile, Mrs. B., we call attention to the fact that around October 15 we shall publish a new book of units called *Our United States*. It will fit beautifully with your plan to study the entire country in one large unit. Because of current printing difficulties we cannot announce the date of publication definitely but we feel sure that copies will be ready around the date we mentioned.

Dear Editor:

Your magazine, *Junior Arts and Activities*, is very helpful in the way of work units. I'd hate to be without it.

Sincerely yours,

M.M.K., Pennsylvania teacher

Of course, Miss K., there is no reason for you to be without *Junior Arts and Activities*. We do suggest, however, that you be sure to send your renewal order in early so that there will be no lapse in your service. We, like all publishers, have difficulty in securing clerical help during this wartime emergency and for that reason it takes a little longer to adjust our records and to put your name back on our active list.

Dear Editor:

Throughout the past year I've been using the wonderful article entitled "Year Round Nature Study Program," issued in the last September copy of *Junior Arts and Activities*.

I would like to know where I could get a book that would discuss trees in such a way that children from grades 4 to 8 could understand and enjoy them.

Sincerely,

A.K., North Dakota teacher

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THE NATIONAL MAGAZINE
FOR THE ELEMENTARY
TEACHER OF TODAY

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November, 1944

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From the Editor's Desk . . .



Another year has rolled around and again it is time to observe American Education Week. This has become an institution in the schools of the nation and a good thing it is, too. As you can see from the accompanying picture, and from the information you probably have received, the theme for this year is "Education for New Tasks." This surely is one with which all teachers in the elementary grades are in perfect accord. It is a theme which already teachers have carried

into their classrooms with conspicuous success.

How can the daily themes be accepted in classwork during American Education Week? Let us look at them. "Education for Worldwide Brotherhood" has held the attention of teachers for many years. We present the peoples of all lands to our pupils. We familiarize them with their customs and habits. We help the pupils to see that differences are superficial; that beneath the varying ways of dress, living, eating, and so on, all men are essentially the same. It is a pity the fathers and mothers of the children did not have the benefit of the same kind of teaching. We can envision a much better present world had this been so.

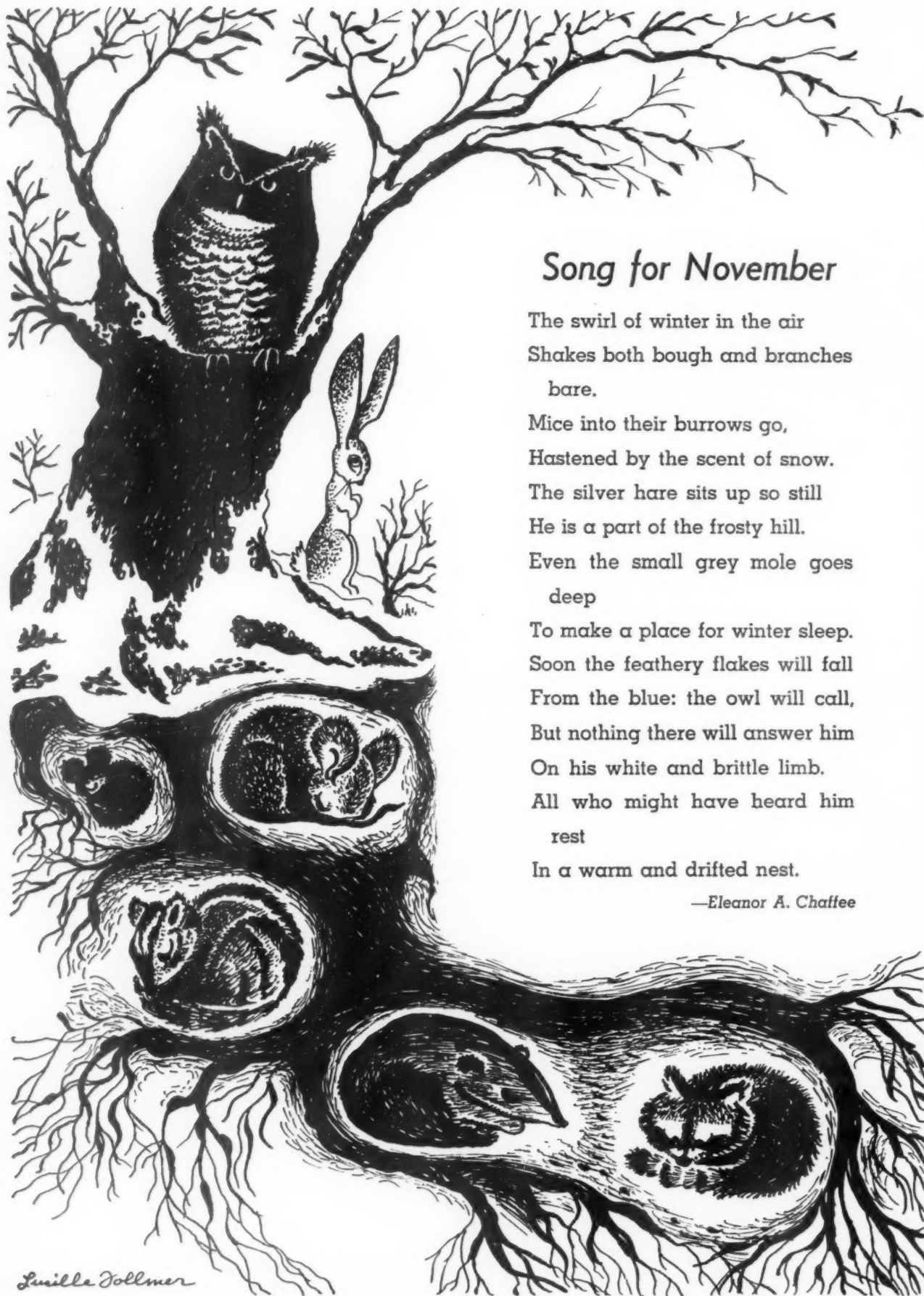
"Preparing for the New Technology." Here we can and should accent the fundamental skills particularly those which lead to exact sciences. Children want arithmetic, for example, that is fun and that has meaning for them. They cannot learn about aeroplanes, mechanics, chemistry, and all the other technological activities without the basic knowledge which sometimes is difficult to learn. We, using the progress of men in the armed forces as a pertinent example, can do much to inspire children to learn these difficult tasks so that they may go on to the new technology.

"Bettering Community Life" is something which has long concerned those in the teaching profession. We have, by excursions, talks, units, and making use of all available community facilities, done much to make children feel their place in the community and to inspire them to help make the community a better place in which to live.

It is the teachers, of course, who are primarily interested in "Improving Schools for Tomorrow" and in "Educating All the People." To these ends they have nobly (there is no other or better word for it) crusaded in their communities, to rouse the interest of all the citizens so that all will be benefited thereby.

Teachers have done and are doing a magnificent job. They are truly educating their charges for new tasks. In the process, let us caution, the teachers must not forget that they themselves and the other adult members of the community must be educated for the new tasks. They must develop new ways of thinking and they must think objectively in order that they may have a significant part, as in right they should, in "Developing an Enduring Peace" for which we all sincerely pray and towards which we should all unstintingly work.

—Editor



Song for November

The swirl of winter in the air
Shakes both bough and branches
bare.

Mice into their burrows go,
Hastened by the scent of snow.
The silver hare sits up so still
He is a part of the frosty hill.
Even the small grey mole goes
deep

To make a place for winter sleep.
Soon the feathery flakes will fall
From the blue: the owl will call,
But nothing there will answer him
On his white and brittle limb.
All who might have heard him
rest

In a warm and drifted nest.

—Eleanor A. Chaffee

Lucille Tollmer

HOW CHILDREN LIVED IN PILGRIM TIMES

ANOTHER UNIT BROADENING HORIZONS

FOR UPPER PRIMARY AND LOWER INTERMEDIATE GRADES

NOTE TO TEACHERS

Here again we have a study of something distinctly not of the "here and now" and it is designed for use with younger children. We believe that a unit on Pilgrim times is well suited to a great many primary groups because of the natural interest and enthusiasm brought about by an inquiry into the *why's* and *wherefore's* of Thanksgiving and by a study of the symbols which surround and exemplify its celebration. We have endeavored to keep the material of this unit concerned with the way in which the early New England settlers obtained food, clothing, and shelter. We have included something of their struggle for education and a little bit about the place of religion and the beginnings of democracy in the colonies as you will see.

We have already stated a principle which we believe a good one for teachers to follow. In units of this type, unless there is genuine pupil-developed enthusiasm, it is unwise to undertake the study in the lower primary grades, or in any primary grades, for that matter. However, in many schools children are ready for such a unit and it seems contrary to good practice to omit it from classroom activities merely because it has never been done before with pupils of that age.

APPROACH

The coming of Thanksgiving will probably give greatest impetus to this unit. As a matter of fact, ads in magazines of November date (usually on sale in October) can be posted on the bulletin board to stimulate interest long before the beginning of November. In addition, if some sort of Thanksgiving program is being planned (and this must be done well in advance), it may serve as a culminating activity for this unit.

Pictures of the first Thanksgiving, of fall fruits and vegetables, of people in the costumes of the Pilgrims are good for developing a genuine interest. Stories about the early settlements also stimulate a desire to study about the Pilgrims.

Comparisons are good. The people

eating the first Thanksgiving dinner contrasted with a modern family sitting down to the annual feast will show the differences. The children might be asked to list the things that are different in each case.

BEGINNING THE UNIT

The teacher will probably have as her aims the increased social integration of her class, the development of some knowledge of how people adapt themselves to their environment, the erecting of a firm foundation on which future, more elaborate studies can be based, the development of reasoning powers in the children, etc. The children will be interested in the dramatic play connected with this unit as well as in the exhibits, programs, art and craft work which they will help to arrange.

The unit and all activities should be centered around learning about the Pilgrim or early New England household. Here the playhouse will come in handy if one has been erected by the children earlier in the year. If they have no playhouse, their ingenuity will devise some means of providing an area of dramatic play, with the teacher's help of course. As a matter of fact, the entire unit can be a projection of the children into a true land of, for them, make-believe, which will be productive of many educational results. First they will learn about the landing of the Pilgrims and how they went from ship to shore and back again while they were erecting their rude huts. Then the children will go on to learning about the food, clothing, and shelter which the Pilgrims provided for themselves. They will learn how these early settlers planned to govern themselves and how they went to church and school. Because the classroom is a small unit, it is possible to get across the idea of the first seeds of democracy and government for, after all, the Pilgrims too were a small, compact group wherein each member knew the other well, where all acted for the good of the community (a necessity in order to survive), and where all could be heard in discussions for government.

Because we believe there is a dearth of material on this subject which is suit-

able for children in the primary grades, we have written what might be called a running commentary, suitable for the teacher to read to the class, on the life of children in Pilgrim times. Naturally teachers will want to amplify it—we could not possibly hope to give complete details in so small a space—and to use their additional facts in the presentation.

ACTIVITIES AND CORRELATIONS

Language activities, dramatic play, health and safety, art and craft work will play an important role in this unit. The children will make charts as they progress. They will compose little poems. They will become familiar with the contents of the *New England Primer*. They will take part in class discussions and dramatic play. These activities will in a most functional way develop language skills and reading ability.

Art and craft work will be represented in decorating the playhouse or other area in which dramatic play will take place with some of the things which the Pilgrims had, particularly samplers which are shown on page 12 and which make an interesting project for the girls.

Class discussions will bring out the reasons for the sickness which so depleted the Pilgrim band the first winter. They will also tend to show the importance of good diet, warm clothing, pure drinking water, and other matters of health and safety.

If the class builds an area in which to carry out their dramatic play activities arithmetic in the form of measuring will be important. Concepts of bartering with the Indians and of sending their products back to England in exchange for needed items will develop knowledge of arithmetic and will introduce even the very young child to principles of trade which he can comprehend.

CULMINATING ACTIVITIES

All through the unit the children will be engaged in dramatic play but it may



PILGRIMS

be that they will decide to utilize their experience and to let other children share it by working out a program for assembly presentation at Thanksgiving time. They might also want to have a party in the classroom which would simulate the first Thanksgiving as far as they were able. It is a good plan to discuss the culminating activity early in the unit and, with this particular one, the class might find that it was their principal motivation for embarking on this study.

LIFE IN PILGRIM TIMES

The cold wind blew across the water. In the *Mayflower*, the men, women, and children looked over the choppy waves to the sandy shore. Some of the men had taken a small boat and were looking for a place where all could make their homes in the New World. Yesterday and the day before the men had gone. And the day before that. They found a spring with good sweet water. The water was one of the things those on the ship needed. But they did not find any place to make new homes. Perhaps today would be the day. Everyone hoped so. They strengthened their hopes with prayers. One of the reasons the Pilgrims came to this cold land was to find a place where they might pray to God as they believed to be right.

Now the men were coming back. Their tired faces wore big smiles. They had found a place for the new homes. Soon the *Mayflower* was under way and, after sailing a short distance, everyone saw the place. They stepped ashore and called the place Plymouth.

There were no houses but the men thought that the land would be good to plant grain when spring came.

First the men went ashore to see that there were no Indians about. Then they thought about building houses. There was wood and sod to use and also grasses to make roofs. While the men and boys built one large house, the women cooked food over open fires. Until the first home was built the Pilgrims lived on the *Mayflower*.

They built the first log house and used grasses and dirt to fill the cracks between the logs. The roof was made of grass. The first house was made large enough for all the families to live in it. The Pilgrims used these first houses until they had time and material to build better homes.

Each house had but one room at first. Later houses with two rooms were built. The most important thing in the house was the fireplace. This was very large. It was so large that there was room in it for benches on both sides.

Each family had been able to bring some furniture. But most of the things in the houses were made by the men of the family. The table was a long board set on two sawhorses. The dishes were made of wood. The cups were wood or leather or pewter. Even the knives and forks, if used, were wood or bone. The chairs or benches were made of wood. Usually they were just stools. The beds were made so that they could be tied against the wall when not being used. Sometimes beds were just piles of grasses covered with blankets. These were above the one room of the houses and were reached by ladders. There were no rugs. Some homes had animal skins on the floors. The windows were of oiled paper.

The first winter at Plymouth there was little food. The Pilgrims had only what had been brought with them on the *Mayflower* and the animals and birds which the men shot with their guns. Because there had been sickness at Plymouth the year before, the Indians had left the place but they had forgotten to take some of their corn with them. The Pilgrims used this but they were careful to pay for it.

By and by the Pilgrims made friends with some Indians who came to their little village. These Indians showed them how to plant corn and beans and how to use the plants which grew in the woods. They even showed the women how to use pumpkin shells for dishes.

Now the Pilgrims had corn and beans to eat. They had learned how to keep food for the next winter. The men had killed animals and had fished. This meat and fish was carefully prepared and stored away for winter use. Then the Pilgrims invited the Indians to come and feast. It was in the fall of the first year they had been in the New World. It was the first Thanksgiving.

Some of the foods we eat today are foods which the Indians taught the Pilgrims how to make. Succotash and hominy are two.

The Pilgrims brought their clothes with them. Soon they needed new ones. They began to raise sheep. The men cut the sheep's wool and the women washed it. Then they dyed it colors. Nuts and flowers and berries of the woods were prepared to make the dyes. After the wool was dyed it was spun into threads. To do this, the women needed spinning wheels. These were made by men called wheelwrights. After this the thread had to be woven into cloth. Then the cloth was made into dresses and other things for the men and women and children. Some of the

wool was knitted into stockings and scarves by the girls. Even little girls knew how to knit.

The men and boys made the ground ready for planting every spring but all the family helped sow and reap the crops. After a while cows, sheep, and other animals were brought to the colony.

Because there was little food and poor places to live during the first winter in Plymouth, many people became ill. Some did not live to see the spring come. But no one wanted to return to England. They wanted to stay and build their own form of government.

Before the men left the *Mayflower* they had agreed on how they would be governed. They all met in a meeting house and decided what rules were needed. They also said which people were to see to it that the men lived by the rules which they chose. They said too that the children must have a school as soon as possible.

Of course they could not build a schoolhouse during the first winter. But soon a little log house was ready for the Pilgrim children. Here they learned to read and to write. Although they had few books, they did have the *Bible*, the *New England Primer*, and horn books. These were sheets of paper on which were printed matter. They were put onto boards with handles. They were covered with "horn" to keep them clean. Everyone was very careful of books because there were so few. Not many years later the beginnings of great schools were made. More books were brought from across the sea.

Not all was work and study in the little village, however. When the weather was fine there were games played outside. In cold weather the children sat around the fire and roasted nuts and apples and had good times. But on Sundays everyone went to church.

Church was most important to the Pilgrims. Even in cold weather they went faithfully. They took foot stoves, little cans with hot coals in them, to church to keep warm. These were something like the warming pans which they used to warm the beds on cold winter nights.

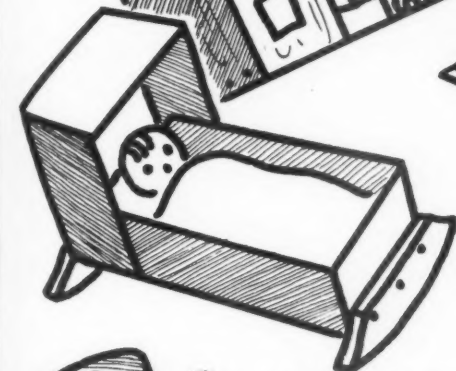
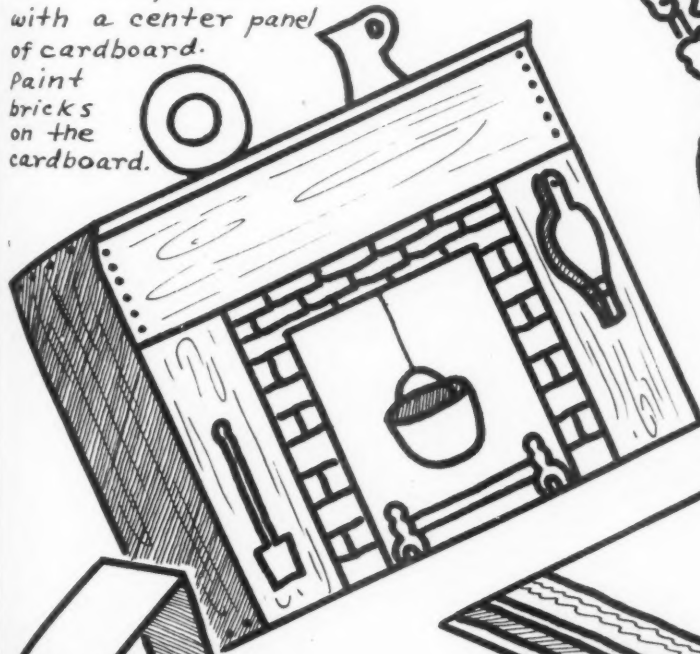
Of course, not all the Indians were friendly. The men of the village had always to be watching for Indians that might want to do harm to their families. After awhile the men built places where the whole village could go if the Indians proved unfriendly. But soon the people in the little village made friends with the Indians. We know that Indians came to the first Thanksgiving feast.

A PILGRIM HOUSE

On this page we have outlined items which the boys and girls may want to add to their playhouse or play corner to make it suitable for use during a Pilgrim unit. Many of the things noted may be made from wood or cardboard. Some may be modeled. All will help give the children the feeling of the conditions under which children lived in Pilgrim times.

Teachers should remember that, during the first years in America, the Pilgrims did not have rag rugs. They used real rugs brought from England or had sanded floors or skins of animals.

The fireplace is wood with a center panel of cardboard. Paint bricks on the cardboard.

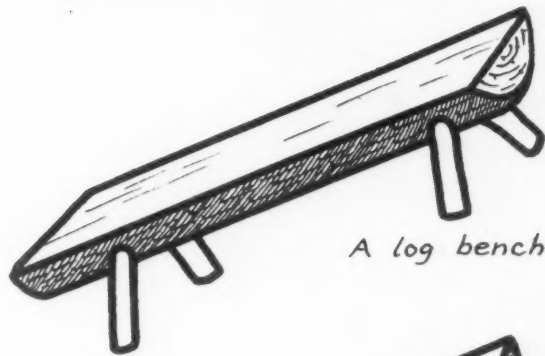


The cradle is two boxes placed one inside of the other. Nail the rockers at each end.

wooden bowl



three legged stool



A log bench.

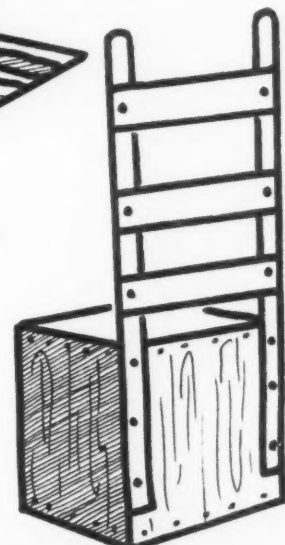


A fireside bench made of cardboard and wooden crate.

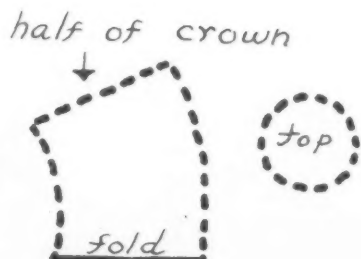
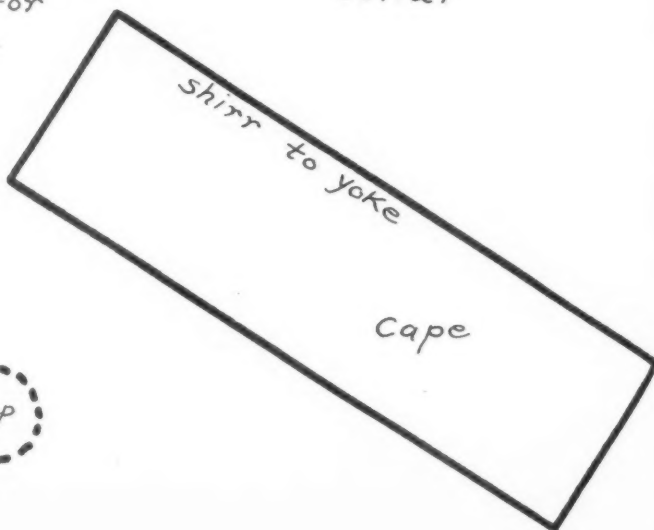
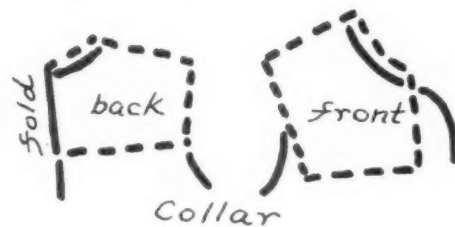
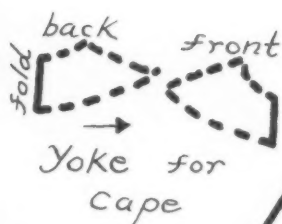
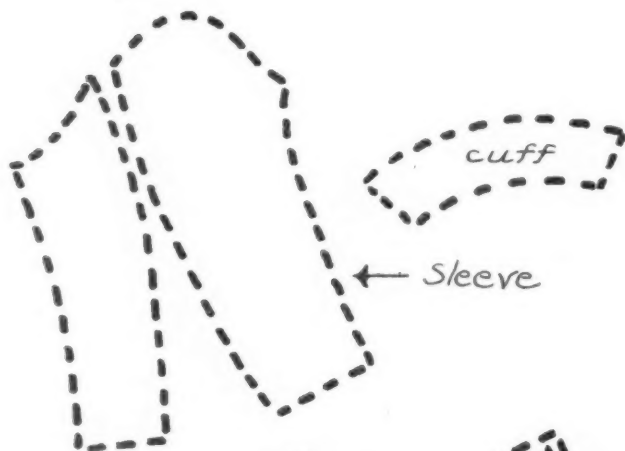
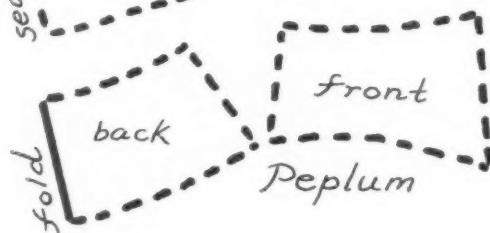
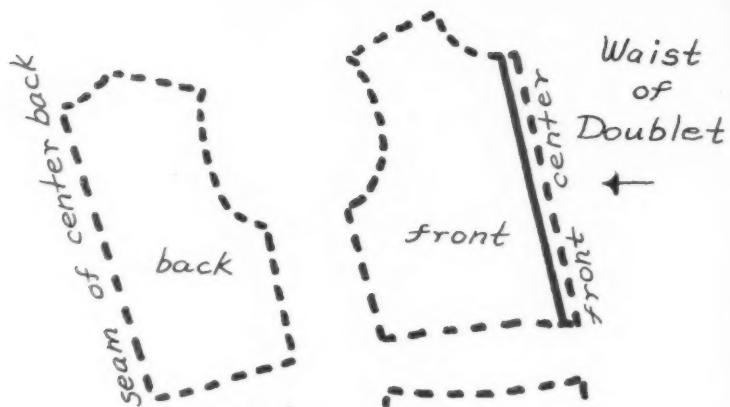
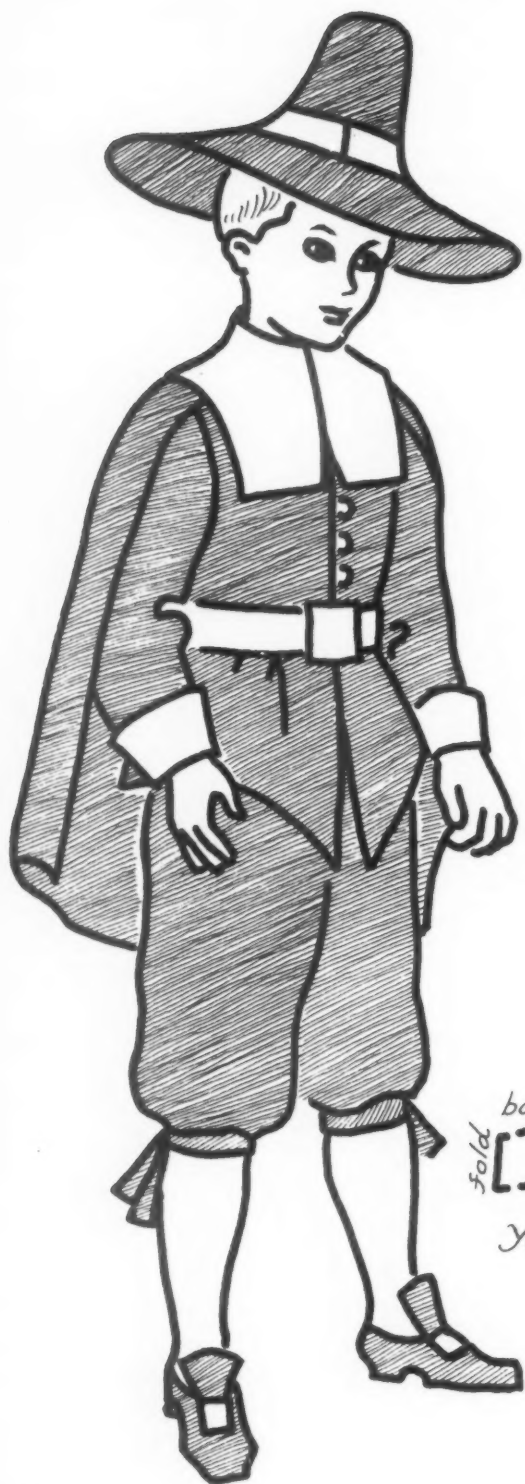
A barrel butter churner.



Woven rug



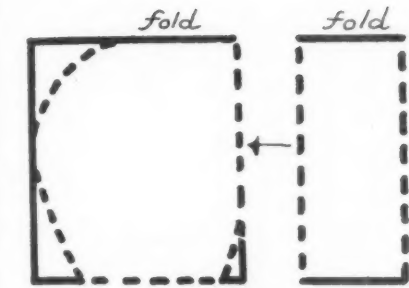
A wooden crate can be combined with slats for a ladder back chair.



PILGRIM COSTUMES

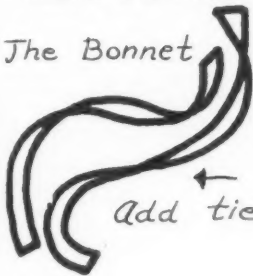
These two pages contain suggestions for making Pilgrim costumes. If the class plans to give a program as a culminating activity they will want their costumes to be as authentic as possible. On the other hand, facilities and materials for elaborate costumes may not be available.

Teacher and pupils, working together, may be able to devise costumes which resemble those described here but which make use of things at hand. For example, old gray knickers may be decorated with buckles and used as the trousers. Collars may be of paper; so may be the caps of the girls. Buckles may be attached over regular school shoes in such a way as not to harm the shoes and still give the appearance of real Pilgrim shoes.



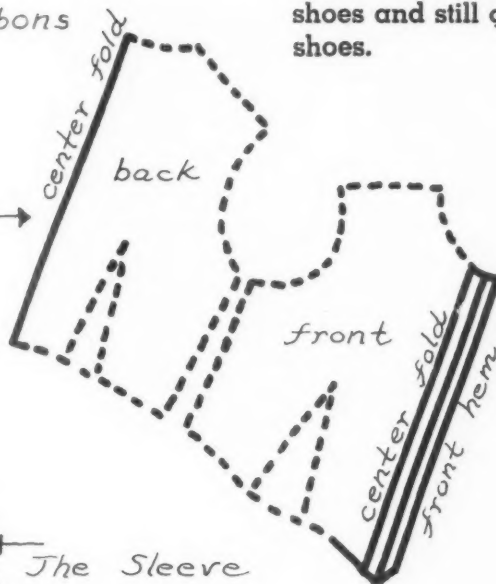
The Bonnet

brim is sewed to cap and turned back



Add tie ribbons

The Bodice



The Sleeve



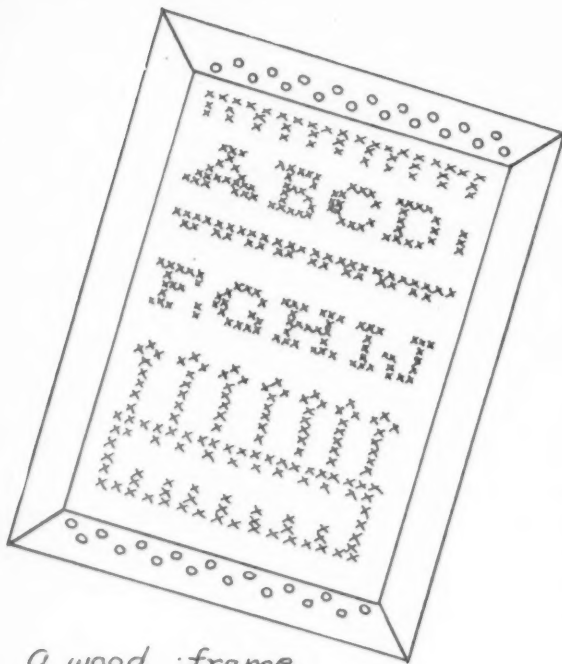
cuff



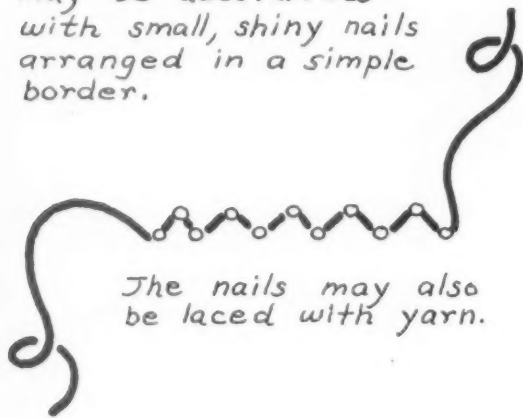
The Collar

The skirt and apron are simple rectangular pieces shirred at the waist.

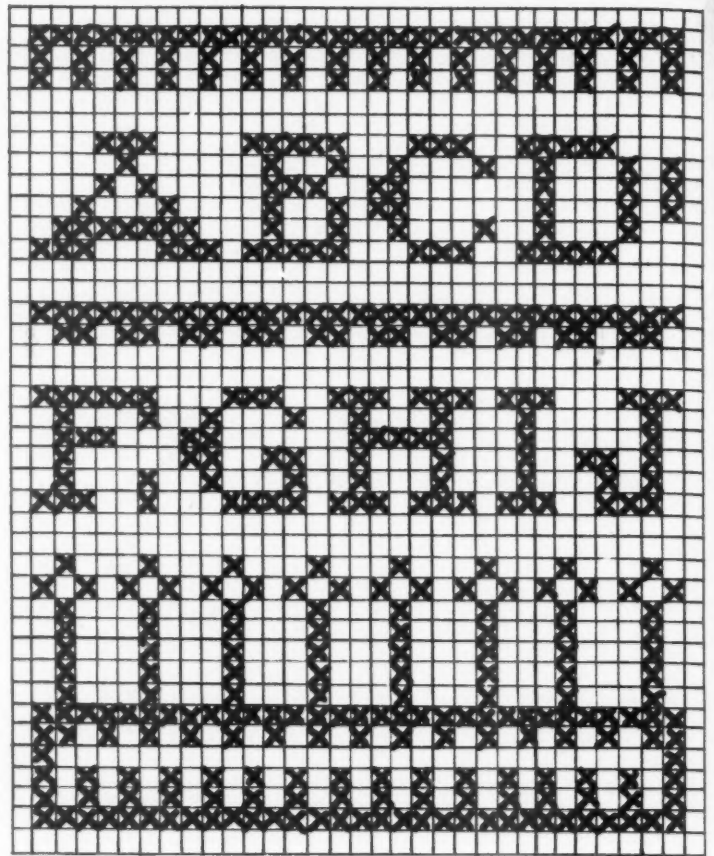




A wood frame may be decorated with small, shiny nails arranged in a simple border.



The nails may also be laced with yarn.

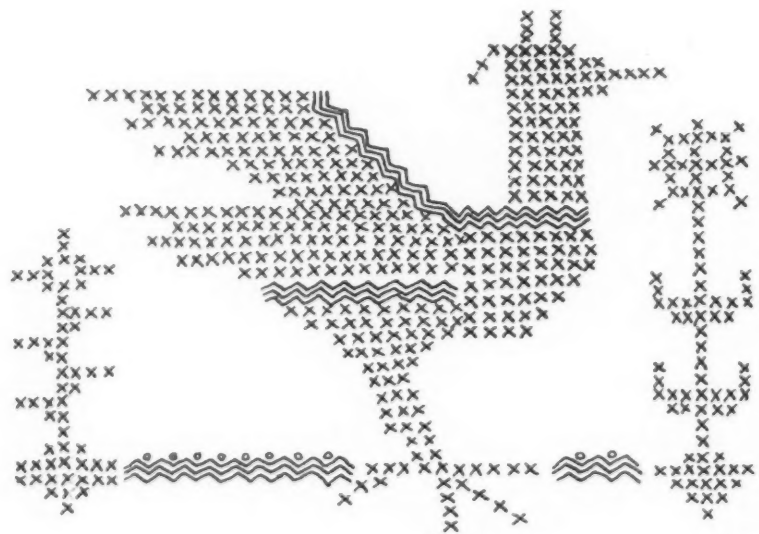


A squared off piece of cloth is used for working the sampler. Cross-stitch with embroidery thread or fill in with crayon strokes. Animals, birds, and flowers may be worked in cross-stitch designs.

The sampler pattern shown on this page is merely suggestive. After the children have looked at it and have learned the purposes of samplers, they may want to design their own patterns.

In making the sampler, crayons on white or slightly tinted paper are effective. If the girls wish to do so, they may embroider the sampler after sketching it on cloth.

The boys may help to make frames for the samplers.



AN OLD-FASHIONED SAMPLER

TELL IT TO THE JUDGE

BOOK REPORT ON LITTLE WOMEN JUDGE AND JURY METHOD

By SISTER MARY AZEVEDA

SCENE: Court room in a classroom.

STAGE PROPERTIES: A desk on a slightly raised platform for Judge's bench, books, etc.; chair and table for the Clerk of Court; chairs for twelve Jurymen; pupils' desks for spectators; Judge robed in a black gown; white card (4"x6") with name of author, name of child giving report, and the title of the book.

CHARACTERS: Judge, District Attorney, Court Officer, Counsel for Defense, Clerk of Court, Foreman of the Jury, Defendant (Mary Ann Brown), Jury Members.

(The Judge enters after all have been assembled. The Defendant is led in by the Court Officer. All present stand as the Judge enters.)

CLERK (standing): Oyez! Oyez! Oyez! Whoever has business with this honorable court draw near and present your petition.

JUDGE: I assume that the formalities have been observed.

CL.: Yes, your honor.

J.: Are you ready for the trial?

DISTRICT ATTORNEY: We are ready, your honor.

J.: Who is appearing for the defense?

COUNSEL FOR THE DEFENSE: I am, your honor. I wish to say that there is only one defendant involved in this action. She will speak for herself.

J.: Very well. We will proceed. (Judge looks at card which lies on his desk.) I see that a little girl named Mary Ann Brown has been charged with wilfully reading the book, *Little Women*. Clerk, call the defendant.

CL. (calling the defendant): Mary Ann Brown to the bar.

J.: Mary Ann, you have heard the charge. You are accused of reading the book, *Little Women*.

MARY ANN: Yes, your honor.

J.: When did you get this book and how long did it take to read it?

M.A.: I obtained this book last week and it took all my spare time in three days to read it.

J.: Who is the author?

M.A.: Louisa May Alcott.

J.: Do you know anything about the author?

M.A.: Yes, your honor. She was born in Concord, Massachusetts. When a child she was strong and sturdy as a boy. Her mother called her "Jo" because she reminded her so much of a boy. Her sisters' names were Meg, Beth, and Amy. The whole book is based chiefly on the lives of these girls. Louisa May Alcott wrote many other books. You can get a list of her books at the library.

J.: Do you like the title of the book, or would you change it?

M.A.: It could be *The March Girls*, but probably it is better as it is.

J.: Can you tell the purpose of a title?

M.A.: The purpose of the title is to mention something of importance in the story.

J.: What does your title do?

M.A.: It draws your attention mostly to the girls in the story.

J.: Where is the setting of the story?

M.A.: In the home of the March family in Concord, Massachusetts.

J.: Name the characters in the story.

M.A.: Meg, Beth, Jo, Amy, Ted Lawrence, and Mr. John Brooks.

J.: Give a description of the main character.

M.A.: Jo, the second eldest, is a tall, thin, lanky girl. She is brown complexioned. Her one beauty is her hair. She has large hands and feet and round shoulders. She makes the appearance of a girl shooting up into womanhood but who doesn't like it.

J.: What character do you like best?

M.A.: I like Beth best because she gives us a wonderful example of content and patience in suffering.

J.: Tell us something of the story.

M.A.: As the story opens we find Beth and the other girls, who are grieving because of Christmas coming and there will be no presents for or from father and mother, because they have little money. Even if there were presents it wouldn't seem like Christmas to them because their father is away at war.

J.: What is the purpose of the book? Does it simply entertain? Does it present an historical fact or does it teach a moral?

M.A.: It teaches (1) to be kind and-

respectful to our elders; (2) to be polite; (3) to try to overcome our faults; (4) not to be long-faced and downhearted, but to be gay and happy at the right time and in the right place.

J.: Could you criticize this book in any way?

M.A.: No, your honor. It has a fine vocabulary. You do not lose your interest in the story at any time.

J.: Would you recommend the book to anyone else?

M.A.: Yes, your honor. Some think it is a little old-fashioned and not interesting, but such things as were told in the story happen even in our days.

J.: Has your speaking vocabulary increased since reading this story? If so, mention two words that you have learned.

M.A.: Two words which I have learned to use are *impromptu* and *audible*. They could be used like this in sentences. (1) He gave an impromptu speech, which means that he gave a speech without preparation. (2) The whisper was audible. It means capable of being heard.

J. (to jury): I charge the jury on the evidence of all to find Mary Ann guilty in the first degree.

JURY (consulting without leaving their seats): Jury reports to the foreman of the Jury that Mary Ann is guilty.

FOREMAN OF THE JURY (rises and addresses the Judge): We find Mary Ann guilty, your honor.

JUDGE (to Mary Ann): You have heard the verdict, Mary Ann. It is now my duty to sentence you in accordance with the dictates of justice. There can be no doubt as to your guilt. You have read the book, *Little Women*, well. You have been able to answer all my questions. You shall be labeled with an "A" so that all your classmates may know that we appreciate the effort you have made in acquainting us with the story *Little Women* by Louisa May Alcott.

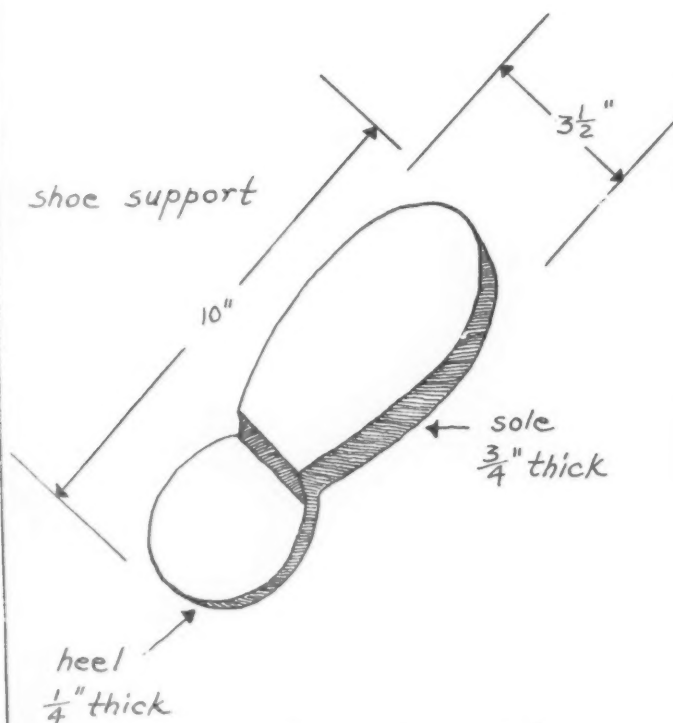
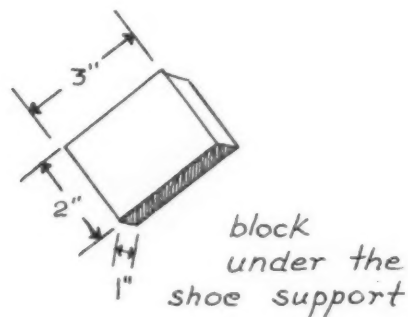
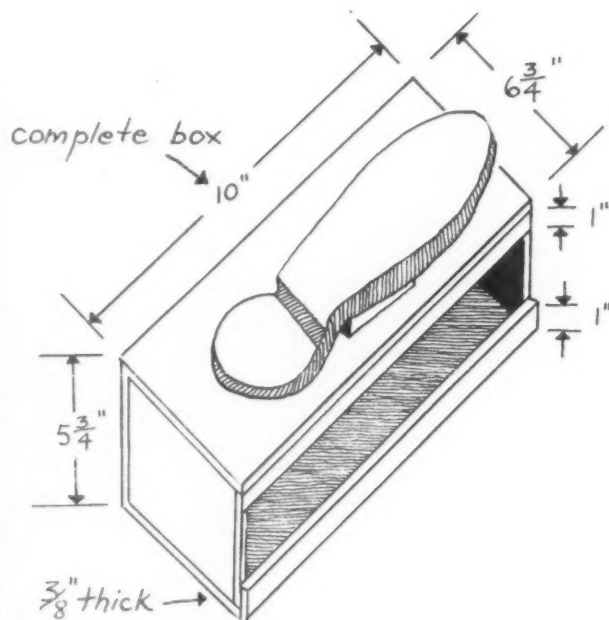
M.A.: Thank you, your honor. (She accepts the card with letter "A" as signed by the Judge.)

J.: The court is adjourned.

ACTIVITIES IN WOOD

SHOE-SHINE KIT

By JEROME LEAVITT



Trace around
your shoe for
pattern of shoe
support.

A practical shoe-shine kit is presented this month with the idea that we can help children to think more of their appearance if they themselves have a hand in making some of the necessary equipment. The project as presented here is meant for the older children and furnishes a marvelous opportunity for teaching the use of some of the common tools such as: the ruler, tri-square, crosscut saw, and hammer. Four steps for cutting a board to size are given.

HOW TO SQUARE UP A BLOCK OF WOOD

1. Plane one edge straight and square. Use a large plane and test with square both ways.
2. Measure width desired. Use a marking gauge or ruler and draw a pencil along the line. Saw off excess wood with a rip saw, and plane to the line. Test with a square both ways.

3. Cut off one end in the mitre box or mark off this end with a square and cut off with a crosscut saw.

4. Measure length desired. Cut off surplus wood in the mitre box or mark this end with a square and cut off with a crosscut saw.

CAUTION: If ends are not cut straight and have to be planed off, be sure to plane from the edge to the center, never all the way across.

This shoe-shine box requires the following:
2 ends $\frac{3}{8}$ " x 5" x 6"; 1 top $\frac{3}{8}$ " x $6\frac{3}{4}$ " x 10";
1 bottom $\frac{3}{8}$ " x $6\frac{3}{4}$ " x 10"; 1 side $\frac{3}{8}$ " x 5" x 10";
2 side strips $\frac{3}{8}$ " x 1" x 10"; 1 block 1" x 2" x 3"; 1 shoe $\frac{3}{4}$ " x $3\frac{1}{2}$ " x 10".

After these nine pieces are cut from white pine or any other soft wood, glue and nail the box together with finishing nails. Then mount the shoe on the block in the center of the box top by gluing and nailing. When you have finished this, sandpaper and give the box two coats of paint inside and outside.

HOW THE TELEGRAPH WORKS

A SCIENCE UNIT FOR UPPER GRADES

NOTES FOR TEACHERS

The following data may be used in several ways: as amplification on a unit on communication; in conjunction with a larger unit on electricity; with the study of the life of Samuel F. B. Morse; etc. Since even the most elementary explanation of the principles on which the telegraph works are to a degree complicated, the children themselves should be eager for the study and the teacher should be reasonably sure that it is not too advanced for their comprehensions before beginning it.

SUGGESTED PROCEDURE

In order to have a better idea of the working of a telegraph, the children should be introduced to a few pieces of electrical apparatus. First there is the electric battery. Since in the early days this was the source of electric power for the telegraph one should be demonstrated before the class. Perhaps the teacher can arrange with a high-school science instructor to show the class how a battery works.

Second there is the action of the electromagnet. When scientists discovered that a needle could be deflected when a piece of soft iron was wound with wire and an electric current introduced into the wire, speculation was stimulated not only in regard to the telegraph but other electrical devices. The electromagnet is one of the most important items in the whole field of electricity. Third, the fact that electrical current flows almost instantaneously through wire should be brought to the attention of the class. This may be done by merely switching on an electric light from a wall switch and the fact noted that experiments proved that over much greater distances the same thing is true.

Some of these facts were used much earlier than the middle of the nineteenth century to develop experimental telegraphs but it was not until all three had been put together that a workable telegraph was invented—one which had commercial possibilities.

In America, Samuel F. B. Morse became interested in developing a telegraph. His enthusiasm was aroused while returning from England where he had

been studying art. He made diagrams and outlines on the return voyage and when he arrived in the United States he was ready to start working on his model. Experimentation always costs money and his struggles to obtain the funds to carry on are most interesting but not a part of this discussion. Teachers will find that most encyclopaediae have details regarding them.

One of Morse's principal worries was to devise some means of recording the message to be sent by telegraph. The illustration on page 16 shows that when the electrical circuit is closed by pressing the key (Morse had another device for this originally but he finally came to use a key), the current causes the electromagnet to work in such a way that the signals may be registered in any one of several ways.

Teachers should study the chart with their classes. It does not represent exactly the form of the Morse experimental telegraph but it embodies its principles and demonstrates most clearly how the telegraph works.

To send the signals, the operator presses the key which completes the electrical circuit causing electricity to flow through the wires to the electromagnet.

If that were the only problem involved, the telegraph would be a comparatively simple electrical device. However, something happens to electrical current when it travels great distances. It becomes so weak that it will not register the signals sent. Therefore, some means had to be devised to correct this. After experimentation, Morse discovered that, while the current was too weak to register the signals it could still be used to close another circuit having an electromagnet and battery which caused the current to become strong again. This was called a relay and one was placed about every twenty miles in the old telegraph lines.

Now came the problem of signals. Morse and his helpers worked out a system, which we call the Morse Code, of short and long signals. These registers as dots and dashes and have been used ever since. But an important discovery was soon made and that was that

the signals made a noise as they came into the receiving end of the telegraph apparatus. Thus it was simple for an operator to learn the signals and to write them down as he heard them. This was most important. The Morse Code is still used in both telegraphy and in radio work where the sounds of the human voice will not come in clear enough to be understandable.

If the telegraph was to be made really useful, some method had to be invented whereby messages could be sent at the rate of more than one at a time. The processes involved here are much too difficult for children of this age but they should know that in the modern telegraphy many messages are sent over one wire. This is called multiplex sending.

If the only use of the telegraph were in the simple devices outlined above, it would be a tremendous help to mankind. But many improvements have been made. Automatic recorders have been invented so that messages come printed on tapes so that they may be pasted on telegraph blanks. Machines which type out messages use the telegraph principle and are installed in newspaper and radio offices where it is important to get the news almost as soon as it happens. These machines are called teletypes and many other forms of business use them also.

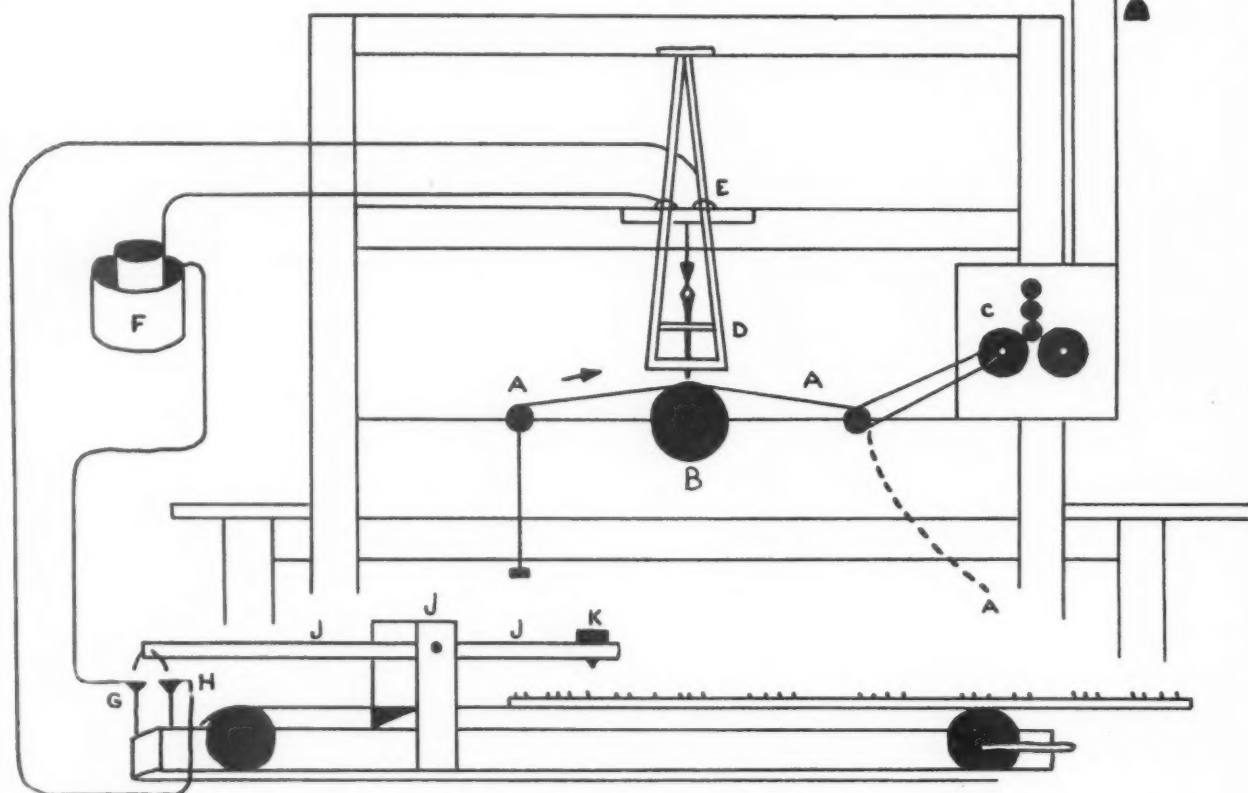
Perhaps one of the most fascinating of all the uses of the telegraph is in the transmission of pictures. These are called telephotos and they operate on much the same principle as the telegraph except that a beam of light registers on a piece of sensitized paper and causes it to reproduce the picture which is being sent from a distant city.

The telegraph and the telephone have also helped radio to become useful to us. All three methods of communication work together to make living easier and to make the whole world neighbors.

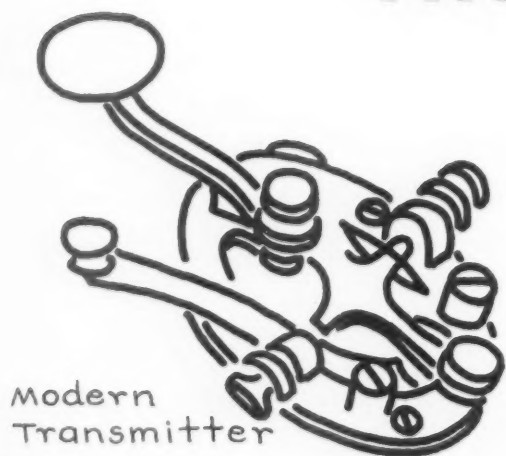


The Receiving Instrument

A — a strip of paper drawn over roller B.
 C — a box of machinery rotating B.
 D — a swinging frame carrying the pencil.
 E — an electromagnet connected with F.
 F — the battery providing the current.
 When the current passes through, E attracts the metal holder of the pencil.
 The swinging of frame D brings the pencil into contact with the paper A.



The Telegraph

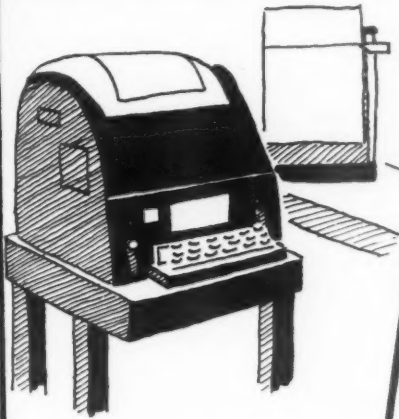


The Sending Instrument

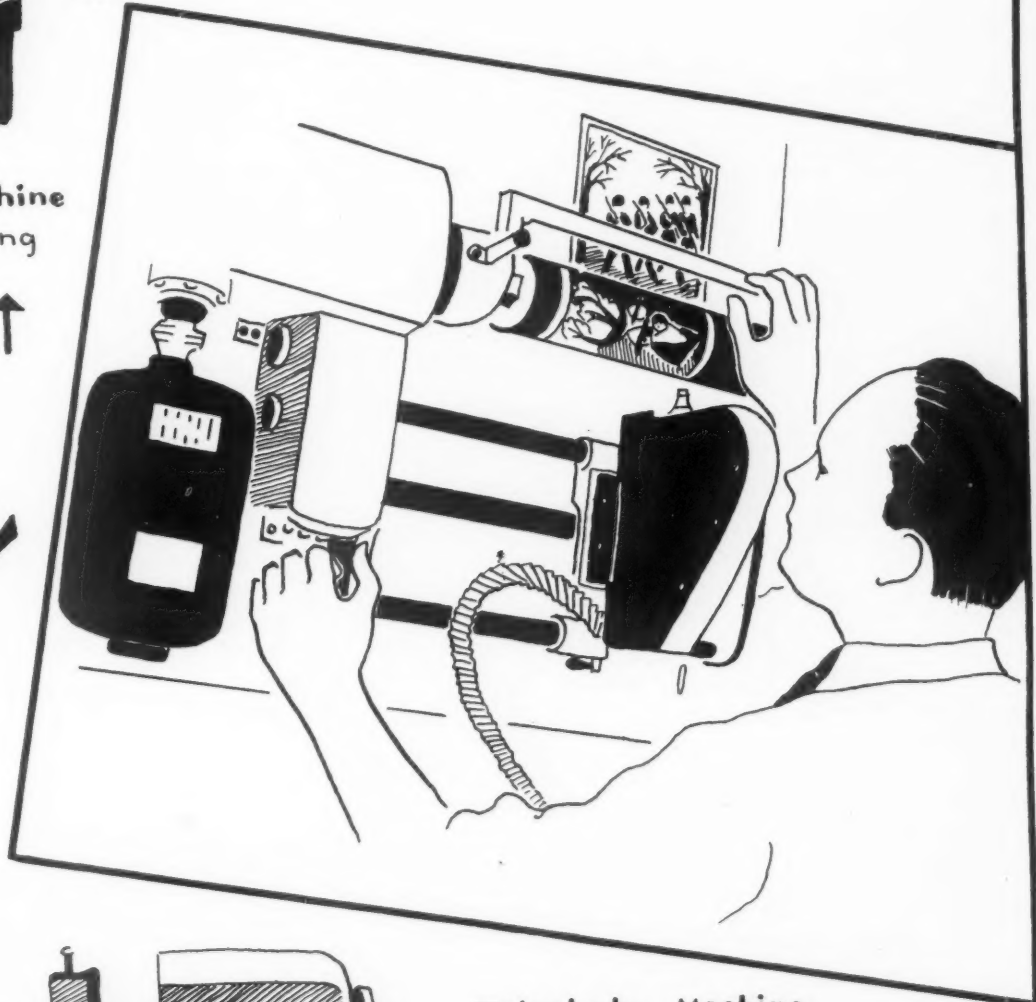
G and H — cups containing mercury. These cups open and close the current from F by the movement of lever J.

When the key K is pressed down, the metal pins on J are raised out of the cups, stopping the current.

USES OF THE TELEGRAPH



Teletype Machine
for transmitting
and receiving
messages.



Telephoto Machine
for reproducing photos
over long distances.



**Automatic Receiving
Instrument** for
telegrams.

A SOURCE OF CLASSROOM REFERENCE MATERIAL—

the Newspaper

By VALENTINA S. PETERS

OBJECTIVES

1. To encourage a love for reading.
2. To guide toward an intelligent use of leisuretime by reading (at least the newspapers).
3. To teach the pupils to be alert to the possibilities of newspaper material in relation with schoolwork at all times.
4. To develop independence and self-reliance in order that the pupils may be able to cope with life problems.
5. To develop and encourage co-operation within the group and outside the school.
6. To help pupils gain knowledge and broaden their viewpoint.

APPROACH AND ACTIVITIES

The newspaper has given my fifth-grade pupils a large amount of up-to-date reference material. At no time has the classroom been void of a newspaper, current or old. An old copy of *The Observer* from London, England, even graced our library table at one time.

Our motto has become, "When in doubt, consult a newspaper or a dictionary."

Besides the usual source of oral talks and paragraphs, the daily, weekly, and Sunday newspapers, including the comic sections, have furnished a wealth of reference material.

During September, I brought interesting clippings or the whole newspaper for the class to see where I obtained my stories. I found that the children comprehended better when I did the reading. Later in the year, items were occasionally read by the pupil who had brought them if he cared to read them, otherwise someone volunteered to do the reading.

Occasionally, at first, we discussed these items briefly or the pupils listened and enjoyed them. In this manner they became accustomed to the newspaper language. The item or illustration was placed on the regular bulletin board or on our "traveling" bulletin board, a piece of corrugated cardboard, set on the front chalk tray. The children took this to their seats during leisuretime.

Later on, at the opportune moment, I would refer to this material when it correlated with our classwork.

Sometimes I remarked, "I saw something this morning about the Adirondacks (or anything that might be of interest at that particular time)." If no one had noticed it, someone would always volunteer to bring the newspaper. Here I always stressed the necessity of everyone in the family having read it before it should be brought to school. What could be better for character education?

Usually during the second term, when I read an article or showed a picture, I would say, "Of what does this make you think?" "What idea did this give me?" "Why did I bring this to school?" or "Why did Mary bring this?"

All sorts of answers would be given but by this time many pupils could spot the real reason. This encouraged pupils to bring material for the class to discuss. No matter how poor the material was, I always complimented the child for his effort. Here the dull child as well as the bright one was on the same level.

A constant watch of the papers furnishes me with suitable clippings to mount on oak tag for oral talks at the beginning of the term when the pupils haven't had training to find good material.

The illustrations and rotogravure sections supplied us with pictures for our projects, posters, friezes, ordinary art lessons, nature, hygiene, and even picture graphs to round out our arithmetic lessons. During the holidays, the Christmas pictures and advertisements furnished figures for the Christmas gift plaques.

One child made a collection of Easter material during the vacation and presented it to me with the remark, "You may have these for next year. The pictures in the papers weren't very good when we needed them."

Simple line illustrations especially in the ads proved lifesavers in giving the pupils the main lines of approach in their drawings.

The sports sections always were our source of action pictures. "I can't make her feet right," or "This doesn't look right," sent the child to the newspapers in the room to correct the defect.

One of the local stores was having a fiftieth anniversary sale. Watching the ads after we had made the discovery that they were also printing pictures of the 1890 vintage, we collected these pictures for a local history booklet entitled, "Jamestown 50 Years Ago." This booklet will be loaned to the fourth grade who will be studying local history in their social studies.

A conscientious pupil brought the wool market prices when we had finished studying sheep raising. This led to a comparison of prices of raw materials and manufactured goods and a review of wool manufacturing in New England.

Most of my "Safety First" topics have been suggested by such news items as "Eight-Year-Old Medina Boy Saves Playmate from Canal," "Westfield Girl Bicycle Rider Fatally Injured" (two on a bicycle), accident statistics, and many others. Even ordinary "safe" pictures have been used with the idea, "What might have happened if someone had fallen?"

The colored pictures on mosquitoes in "This Curious World," from the Sunday edition of our local paper, proved more effective than any amount of explanation would have been in the study of the Panama Canal Zone.

And how the penmanship improved when the pupils saw in "Believe It or Not" a picture of Edward Higgins "born without arms—won a national award in penmanship!"

Original problems by the class and myself have been inspired by the news. Often it led us to the review of geography and writing of friendly and business letters. In each case I fused the material with the daily work if possible.

1. Lieut. Settle reached 59,000 feet above the earth in his stratosphere balloon. How many yards was that?

2. Col. and Mrs. Lindbergh flew 1,875 miles across the Atlantic from the west coast of Africa to the east coast of Brazil in 16 hours. How many miles was this per hour?

Besides giving us drawing material, cartoons, and comics, the newspapers furnished topics for safety, nature,

(Continued on page 44)

WORLD CITIZENS

ROGER WILLIAMS

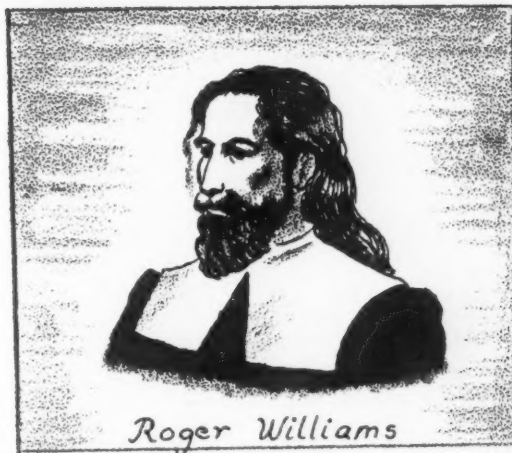
No one knows just when Roger Williams was born but much can be told about his life of service to men and women everywhere. At a time when principles of democracy were not held in respect by leaders of nations and when even the common man did not think democracy was possible, Roger Williams asserted the principle in America and showed that it could work.

When this English minister came to New England he served as spiritual leader in several villages, notably in Salem and Plymouth. But Williams believed that church and state should be separated and that men had a right to worship as they chose. He also had the opinion that colonists ought to receive the right to land in the New World from the Indians and not entirely from England. All these things were very much contrary to the opinions held by most of the people in the colonies. Nevertheless, Williams made some friends and when he was brought before the court and accused of holding improper convictions and was subsequently expelled from the colony his friends were prepared to go with him.

It was in the middle of winter that Roger Williams was banished from the colony. His friends could not accompany him on the first journey but he made his way to a village of Indians who were also his friends. After awhile his friends joined him and they made their way to Providence which was so named by Williams.

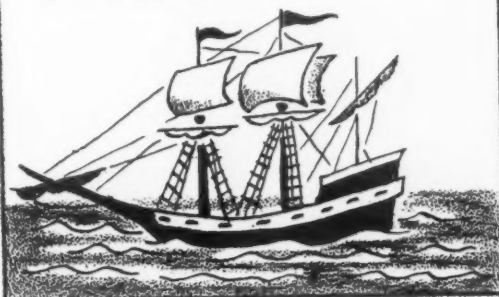
The other colonies still did not approve of Williams' method of obtaining land from the Indians and in order to establish the right of his group of colonists to the land they were occupying he had to go to England to obtain a separate charter. This he did and the colony was called Providence Plantations. It consisted of what is now Rhode Island.

Because of his lifelong efforts to bring about tolerance and respect for the rights of all people, Roger Williams is truly a citizen of the world. He died in 1684.



Roger Williams

*Sought freedom in the
New World.*



*Founded
Providence.*



*Charter granted by
Parliament.*

A THANKSGIVING

Party and Program

IDEAS FOR THANKSGIVING CELEBRATIONS IN THE CLASSROOM

The suggestions outlined below are not designed for large presentations such as assembly or auditorium programs and the like, although conceivably some of the poems might be used as recitations and some of the stories might be dramatized for larger audiences. The poems, games, stories, and other material described here are primarily intended to help the teacher and her pupils work together to bring a pleasurable Thanksgiving celebration into the classroom.

AN OVER-ALL PROGRAM

If a program and party combination is planned it will probably consist of reading a story or two, probably a dramatization of some story by the children (in impromptu fashion which is so much fun), perhaps the recitation of two or three poems, some games, songs, and simple refreshments. Before the celebration the classroom will have been decorated in appropriate fashion. The pages of this and other November issues of *Junior Arts and Activities* will yield many suggestions for decorating the classroom. We shall confine ourselves here to the other aspects of the celebration.

A feature might be the teacher's relation of the origin of the Thanksgiving celebration. There are many interesting accounts of the first Thanksgiving and one of these may be selected for reading to the class. However, a teacher who knows the story well can make it more effective by telling and not reading.

GAMES

Depending upon the grade level and the types of children, action games or those played with pencil and paper at the seats may be enjoyed. Among the latter are the following:

- (1) Making as many individual words as possible from the word *Thanksgiving*. This is an old game but it's always fun.
- (2) Color game. A leader or the teacher says something like, "I am thinking of something that is orange and is connected with Thanksgiving." The class writes what they think this is. The game continues through about ten items and then the answers are given. The one having the most correct is chosen as the leader for the next game.

(3) Drawing the turkey. Each member of the class takes a piece of paper approximately the same size. All draw the feet of a turkey. Then they fold their papers at the edge of the feet (so that the feet cannot be seen) and pass them to the ones immediately in front of them. Those in the first seats take their papers to the children in the back of the room. Then the legs are drawn and the papers folded in the same manner. This goes on until the entire turkey has been drawn. The results are most amusing and if the children place their initials after their sections of the drawing they themselves will have a good laugh.

(4) Add-a-Rhyme Game. Some child is chosen to start the game and another child or the teacher is chosen to stand at the blackboard and take the class dictation. The first child composes the first line of a poem—about anything—and the one appointed writes it on the board. Let's say the first line was something like this: "It rains in November." The next child thinks of the second line which might be: "And sloshes our shoes." The pattern being thus established, the third child adds his line, as: "We bundle our ears." The fourth child adds his line which might be: "And run home with the news." The fifth child adds his: "That Thanksgiving is coming hooray, hooray, that Thanksgiving is coming hooray." This goes on until the class decides that the poem has been completed. If the children wish they may then start a new one. This is a very stimulating exercise which, because it is recreational, will be doubly enjoyed by the children.

For active games we suggest some of those in *Games for Children*, published by the National Recreation Association, 315 Fourth Avenue, New York City.

Singing games are contained in the following books.

Twice 55 Games With Music published by C. C. Birchard Co., Boston.

Singing Games for Children by Alice P. Hamlin and Margaret C. Guessford published by the Willis Music Company, Cincinnati, Ohio.

SONGS

The following songs from previous

issues of *Junior Arts and Activities* will be fun to learn and sing at a Thanksgiving party.

"Thanksgiving Day Is Coming" by Jane Esary (November 1941).

"Praise God and Our Fathers" by Marie G. Merrill (November 1944—page 23).

Other songs may be found in music texts and the like. If children have learned a Thanksgiving song in music class it may be used during the party. After all the singing at the party is recreational and the songs the children enjoy most should be chosen.

POEMS

"Thanksgiving Day" by Lydia Maria Child in *Childcraft* published by the Quarrie Corp., Chicago.

"The Pilgrims Came" by Annette Wynne, *ibid*.

"November" from *Sing a Song of Seasons* by Wilhelmina Seegmiller published by Rand McNally & Co., Chicago.

"Thankful" by Eleanor M. Birchfield in *Junior Arts and Activities* (November 1942).

"A Prayer of Thanksgiving" by Adelyn J. Ebersole in *Junior Arts and Activities* (November 1943).

"November" by Belle D. Hayden, *ibid*.

REFRESHMENTS

In this wartime the children will understand that elaborate refreshments are not in order but they will want to make up this lack by having especially festive decorations for their places at table. Decorations which serve the double purpose of being attractive at school and usable at home are desirable. In the October issue of *Junior Arts and Activities* we presented some place favors which were designed for use at home. These may decorate the children's places at the school party. In addition, the suggestions outlined on page 22 will be attractive and use only discarded materials.

For the refreshments themselves, perhaps each child will have an apple, a piece of candy or a cookie, and a glass of milk if this is practicable.

All in all, Thanksgiving can be celebrated in the classroom with little fuss and a great deal of pleasure for all concerned.

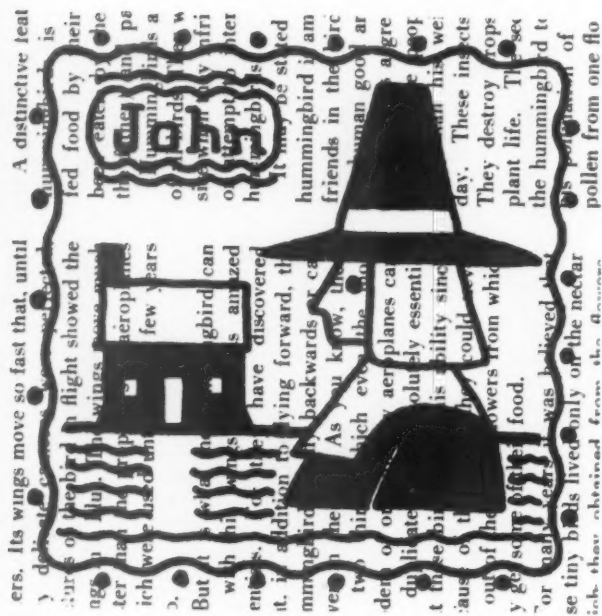
THANKSGIVING SPELLING BOOK

These designs may be arranged as shown below to form lovely spelling bookcovers. Even the littlest children can cut them from pieces of construction paper. The designs may also be used for blackboard decorations.



SPELLING BOOK

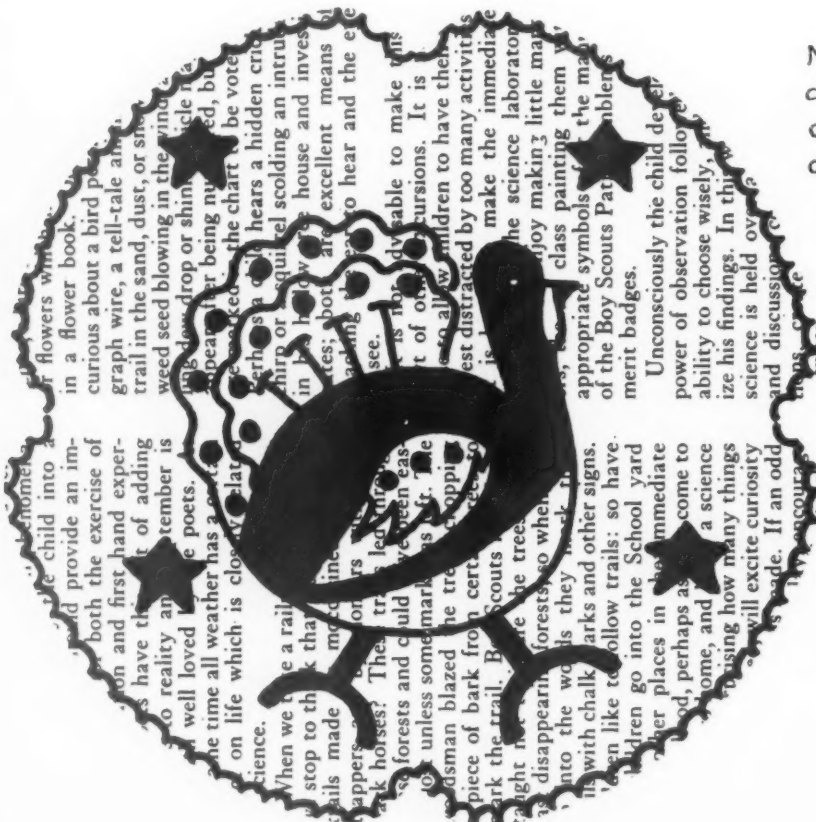
THANKSGIVING DECORATIONS



A newspaper placecard mounted on cardboard and decorated with a crayon or tempera design.



Erect the placecard by means of a simple easel. Arrange individual places with the newspaper motifs.



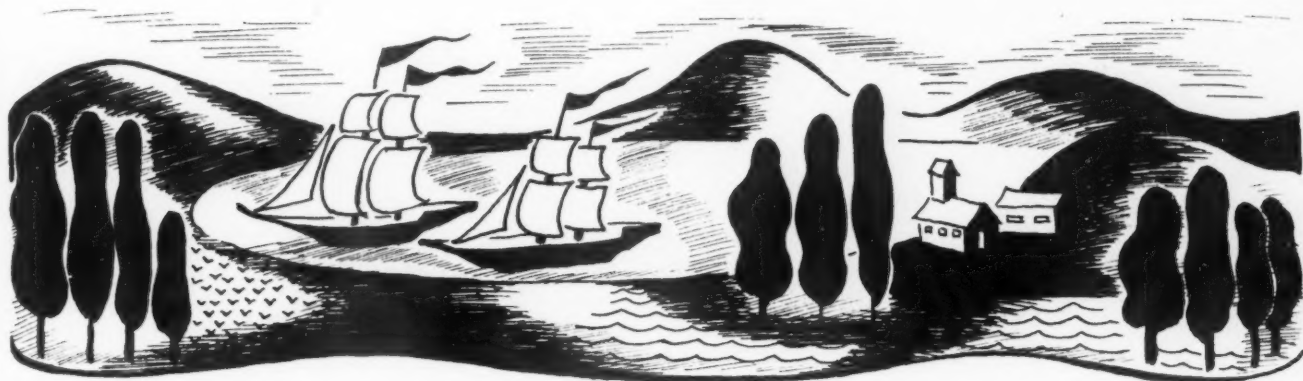
Newsprint doily decorated with a crayon or tempera design.

These decorations may be used in classroom parties but they are just as effective if used at home. They are made with newspapers, thus obviating the necessity of using large pieces of fresh paper for such attractive things as place mats.

The mats are made of newspapers with the designs drawn over the writing in appropriate colors. The place cards have designs of newspapers pasted on them and colored in the same way.

Praise God and Our Fathers

Words and Music by Marie G. Merrill



God, in his kind-ness, Made this glo-rious land. From
God and our fa-thers, From their love and toil Gave

fruit-lands and mea-dows, To its moun-tains grand. Its
to their chil-dren All this fruit-ful soil. All

riv-ers, its lakes, Its trees, its flow-ers gay. Praise
this earth's trea-sures All that mind has planned.

God made this fair land, To be our home al-way.
God and our fa-thers For our own free land.

first ending last ending

TEACHING MUSIC IN THE GRADES

A UNIT ON HAENSEL AND GRETEL

By LOUISE B. W. WOEPPEL
SUPERVISOR OF MUSIC
RALSTON, NEBRASKA

The fairy tale, *Haensel and Gretel*, makes a delightful and effective unit for intermediate grades. Music appreciation material is available because this story was made into an opera by Engelbert Humperdinck. Several songs used in the opera are available and suitable for third, fourth, and fifth grades. A folk dance which he included is also usable. In addition, several numbers and shorter excerpts have been recorded. These and piano transcriptions of popular numbers are adapted to this age level. The procedure given below provides enjoyment and secured group participation in a "listening-hour" activity.

Before discussing the story, teach all the songs available, as rote or sight-reading material, depending upon the age of the group and the amount of material on hand. At this time, provide only enough explanation to give the songs significance. Teach the folk dance also, and mentally choose one girl and one boy who have learned it well. These may demonstrate the dance at the appropriate time. In advance, assemble all available instrumental music and determine when it should be interpolated in the story.

When the Listening Hour is scheduled, begin reading the story, preferably from the operatic version. Read as dramatically as possible, using gestures and facial expressions to create the mood. If possible, change your voice for each speaker. Whenever a song, which the children have learned, is mentioned, let them sing it. Include the dance, given by the two who have mastered it the best, while the others sing the words for it. Whenever indicated, include the instrumental music you have assembled. Continue this procedure until the happy finale is reached. This method will take from two to four half-hour periods, depending upon the amount of music accessible.

After the story has been completed in music class, correlate it with other subjects. Some suggestions and the grades

for which they are adaptable are given below.

1. Art

a. Draw and color pictures of the scene or event which you preferred. III, IV, V.

b. Make a mural of the story. III, IV, V.

c. Make a movie on wrapping or shelf paper and wind on a broomstick. III, IV, V.

2. Crafts

a. Make and dress paper dolls of the main characters. III, IV, V.

b. Model figurines out of wood or soap. IV, V.

c. Make cardboard, wood, or paper models of the woodchopper's hut, the cage, oven, candy house, and forest. IV, V.

3. Picture Study

a. Study pictures of ancient homes in the Black Forest and vicinity. IV, V.

b. Compare various conceptions of *Haensel and Gretel* as depicted in both old and new fairy-tale books. III, IV, V.

4. Social Studies

a. Discuss life of people in former days in the Black Forest. How did they live? How did they dress? Where did they get their food? How did they make a living? Did these people really believe in witches? IV, V.

5. Language

a. Make up speeches omitted in the story: a witch's monologue when she saw and heard the children eating her house; a dialogue between the woodchopper and his wife, as they search for the lost children. IV, V.

b. Describe *Haensel*, *Gretel*, and the witch. III, IV, V.

c. Write a dramatized version of the story. V.

6. Other Activities

a. Dramatize the story as written by the children or as found in books. III, IV, V.

b. Teach the traditional folk dance used in the opera. III, IV, V.

c. Make a backdrop for the play.

IV, V.

d. Make costumes for the play. IV, V.

This unit appeals to children because it stimulates the imagination and provides many means of self-expression. Both individual and group projects may be utilized to advantage. This story is unique in that songs, dances, and instrumental music may be interpolated to add charm and authenticity. From it the children gain new insight into fairy lore and acquire an elementary idea of the scope and function of opera. It encourages further delving into hobbies, which are excellent preventives for delinquency, in school or out. In short, its value is immediate and lasting. Why not try it?

BIBLIOGRAPHY OF MATERIALS USED

Haensel and Gretel. Adapted by Robert Lawrence. Authentic edition of the Metropolitan Opera Guild, Inc. Grosset and Dunlap Co. 1938. Illustrated in color. Includes some of the songs.

Metropolitan Book of the Opera. Edited by Pitts Sanborn. Garden City Publishing Co. 1942. Includes a story of the composer.

Stories From the Great Metropolitan Operas. Edited by Helen Dikes. Illustrated in color by Gustav Tenggren. Random House, 1943. Charming. Excellent material.

We Sing. C. C. Birchard and Co. Boston. 1940. This music text for grade IV includes a dramatized version of the opera and many of the songs suitable for this unit. Highly recommended.

Songs used in the dramatized version and available elsewhere are:

"Evening Prayer" or "Children's Prayer." *Music Hour, Fifth Book*. Silver Burdett. New York. Also in *Singing America*. C. C. Birchard and Co.

"Susie, Little Susie." *Progressive Music Series*, Book Two. Silver Burdett.

"Partner, Come." *Music Hour, Third Book*. Also in *Rhythms and Dances for Elementary Schools* by Dorothy LaSalle.

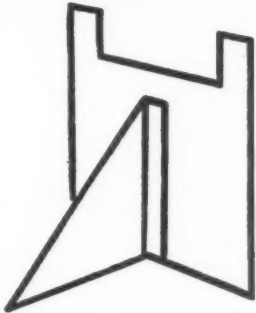
(Continued on page 42)

HAENSEL AND GRETEL



During the study of Haensel and Gretel if the boys and girls learn about the people and customs of the Black Forest they will want, no doubt, to put their findings into graphic form. For this purpose we suggest a kind of diorama. The figures (such as those on this page) may be sketched on heavy paper or on lightweight paper mounted on cardboard and backed with easels. These figures may be stood on a table, if no diorama stage is available. If this is done, individual students may make a large backdrop or mural to place behind the table on which the figures are placed.

An interesting variation of this project is the making of houses (such as the woodcutter's house and the witch's house) from boxes. These can be decorated in the manner the class believes to be appropriate.



Use cardboard easels to hold up the separate parts of the scene.

The witch's home may be decorated with shiny buttons, shells, colored rope, and other items to give an elaborate effect.



**LET'S
BE**



THANKFUL

The Kangaroo Rat and the Jumping Mouse

by I. Dyer Kuenstler

Mr. Kangaroo Rat looked out of his front door to see if it was safe to go out. He had two other doors on different sides of his mound. And all three entrances led to his underground home.

Every evening throughout the year Kangie hops about the desert playing or looking for food.

One night he set out to fill his pockets with his favorite grass seeds.

His pockets are in his cheeks, and the openings are on the outside, under his chin.

Kangie hops about just like a tiny kangaroo. He has sand-colored fur on top, but underneath it is white. He has a white tuft at the end of his long, strong tail.

When his pockets were full he started for home. Suddenly a coyote sprang at him. But Kangie jumped right over the coyote's back and raced for his back door. He got in just in time. He didn't go out again until he was sure that the coyote had gone.

The little picture near the bottom of the page is not a baby kangaroo rat. It is a jumping mouse. Jumper's home is also underground, but he digs it at the edge of a forest. He too carries home his food in his cheek pockets. He often jumps several feet in the air. But if you could see into his nest right now, he would be curled up in a ball. He sleeps all through the winter. When spring comes he will be hungry and he will hurry out to look for food.

(After reading the story, ask the children to fill in the blanks below.)

1. The _____ has a white tuft at the end of his tail.
2. The _____ has no tuft on his long thin tail.
3. The _____ lives in the desert.
4. The _____ lives near a forest.
5. The _____ stays awake all year.
6. The _____ sleeps all the winter.



HOW TO MAKE RAG-DOLL MARIONETTES

By BARBARA A. HICKS

Rag-doll marionettes are easy to make and great fun to use in simple marionette shows. The marionettes are made from pieces of soft, strong material. It is best to use tan or yellow cloth so that the faces in particular will be skin-colored. Rag-doll marionettes differ from the usual wooden marionettes in that they are made of cloth stuffed with kapok, cotton, or scraps of shredded rag. The stuffing is packed harder than it is in most ordinary rag dolls so that the marionettes may be manipulated by gently pulling the strings.

Each part of the marionette's body is cut, sewed, and stuffed separately. The sections are not sewed directly together but are connected by joints made from ordinary half-inch tape or strips of cloth about one inch long.

In the directions that follow it will be important to remember that exact measurements are purposely avoided. Approximate sizes and shapes are given in order to make sure that each marionette will be different from every other. While you are making the marionette, ideas of better ways to cut the parts or sew them together will occur to you. Don't be afraid to depart from the suggestions given here. The great number of different ways of doing things is what makes puppeteering so much fun.

When you start to make the marionette, cut out the head first. It should be cut from a piece of material about $4\frac{1}{2}$ " x 7". Fold and sew it on 2 sides, allowing $\frac{1}{2}$ " seams. Turn the little sack with the seams on the inside and stuff it. Sew the last seam, leaving it exposed. It will serve as a handy place to attach the hair or a silly hat later on. Fold two small scraps of material and sew them on the sides of the head for ears.

Bright-colored yarn makes the best hair. Sew it loosely around the exposed seam at the top of the head, or wind 3 or 4 yards of it around your hand, slip it off, and stitch across the center of it. Cut the ends of the loops and sew the little wig to the top of the marionette's head. Embroider eyes, a nose, and a mouth with yarn or embroidery cotton. Turn the mouth up or down, make the eyes sad brown ones or big blue ones with long black lashes. It is the little things like this that give marionettes

their personalities.

The body is made in the same manner as the head, but from a larger piece of material. A $5\frac{1}{2}$ "-x-8" piece should be folded to $5\frac{1}{2}$ " x 4" and stitched on 2 sides, allowing $\frac{1}{2}$ " seams. Stuff this and sew up the last seam. The arms and legs are made from pieces 3" wide and $4\frac{1}{2}$ " long. Fold each piece lengthwise and stitch the side and the top or bottom. Then stuff it as before. 8 of these are necessary; 2 for each arm and 2 for each leg. Make the arms a little shorter if you want to.

Hands can be made in several ways. The simplest are made from adhesive tape wound on wire bent in the shape of a hand. Just bend a piece of wire about 6" long into the shape of a mitten and wrap it with adhesive tape or a strip of cloth. For a variation, cut a stiff piece of leather in the shape of a fingered glove and sew it directly to the arm.

The joints are made from $\frac{1}{2}$ " tape sewed to the 2 parts to be joined. The neck should be at least 1" long. Other joints can be anywhere from $\frac{1}{4}$ " to 1". It is very important that the marionette be loose-jointed. The leg joints work best when the joint from the body to the upper leg is sewed from the front of the body to the front of the leg. The knee works best when the joint is sewed to the backs of the legs.

Rag-doll marionettes are light and heavy shoes are necessary if the finished marionette is to walk and dance well. The best way to solve the problem is to use doll shoes. Put several old curtain weights in the shoes. Then the marionette will stay on the floor instead of swinging around at every opportunity.

Dress the marionette in any soft material. Heavy or stiff cloth will restrict movement. If you want to use skirts on the marionettes, plan to make a slit in the skirt at the knee so that strings can be attached through the skirt directly to the knees.

The next problem is that of the control, or series of sticks and strings used to operate a marionette. When working the marionettes most people prefer to hold the control at waist level. This means that the strings should be fixed so that the marionette will be standing

up with its feet on the floor and its arms at its sides when the puppeteer holds the control waist high. There are 2 kinds of marionette controls. One is the single bar type with seven strings running from tacks on the bar to the marionette. The head string is in the center, the shoulder strings are on either side. The feet strings are spaced next along the 8" bar and the hand strings are on the ends. This control is the best to use if small children are to operate the marionettes because the strings are not apt to tangle if the control is dropped.

However, for the best results and the most fun, the airplane type control should be used. It has two big advantages over the bar type. First, the marionette's head and shoulders can be moved by simply tilting the control. This leaves a hand free to pull hand or feet strings at the same time. Second, the airplane control has a separate foot control which is fastened to the body of the control by means of 2 6" tapes and which can be hooked to the control when not in use. Diagram (1) shows this control and where strings should be attached. The control is made of smooth pieces of wood $\frac{1}{2}$ " wide. The main stick is 8" long and the crosspieces and the foot control are all 6" long. The strings from the marionettes are either tied to tacks or, in the case of the hand strings, run through 2 double-headed tacks. The hand string is attached to the marionette's wrist, run up to the control, through the tacks, and down again to where it is attached to the opposite wrist. The strings are sewed to the marionette right through the clothes. The head strings are attached to the sides of the head directly above the ears. If you want to use shoulder strings, sew one end of the string to the shoulder and tie the other end to the tack placed on the control for this purpose. Fasten the feet strings just above the knees. The back string should be just tight enough so that the puppet will lean forward when the control is tipped forward. For a deep bow, pull up on the back string and the marionette will lean forward.

While holding the control at waist
(Continued on page 42)

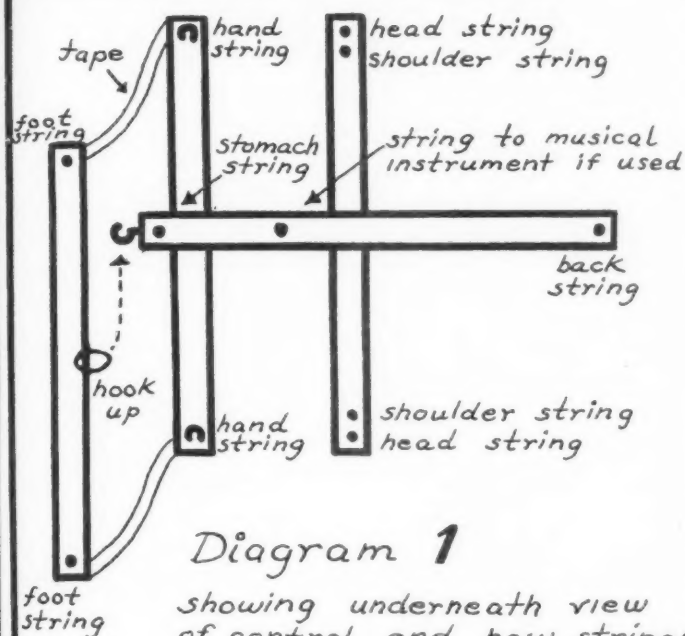


Diagram 1
showing underneath view
of control and how strings
are attached.

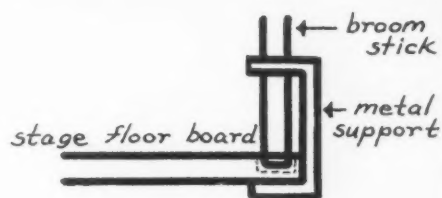


Diagram 2
design of metal support
for holding backdrop

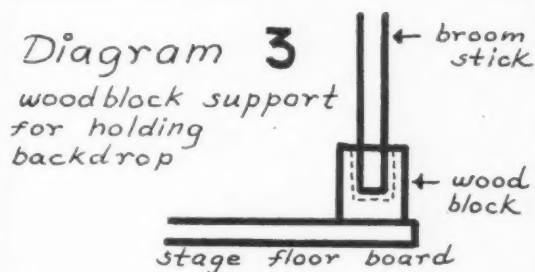


Diagram 3
woodblock support
for holding
backdrop

Diagram 4
puppet
construction

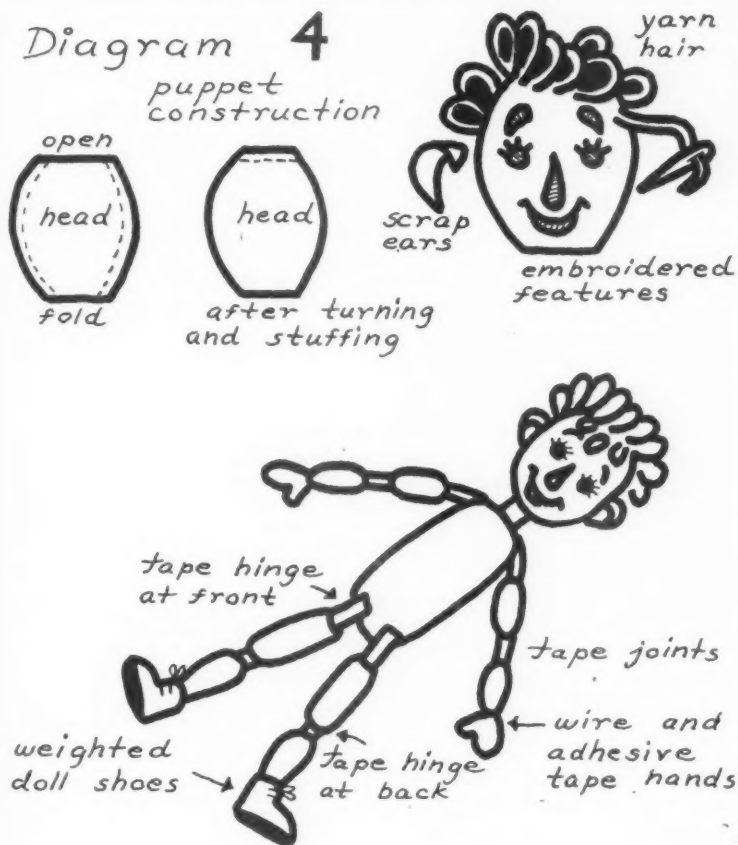


Diagram 5
string attachment



a - hands
B - head
c - shoulders
D - back
E - knees

HEROES IN BOOKS

INTRODUCING CHILDREN TO VARIOUS TYPES OF LITERATURE

FOR INTERMEDIATE GRADES

By ANN OBERHAUSER

The purpose of this outline is to give teachers two possible methods of making books and literature meaningful to children; to help children make literature and reading a vital part of their lives. These are by no means the only methods. They are suggestive and their highest purpose will be achieved if teachers can, by studying these plans, develop one of their own which will be peculiarly adapted to their classrooms.

The thesis on which we have based this outline is also simple. Teachers generally agree that discriminating reading on the part of children is a legitimate goal but that this goal can only be reached if the readers (1) can read well and easily and (2) enjoy and comprehend what they are reading. Therefore, in the following paragraphs we have endeavored to put reading and enjoyment on a very human basis. We have emphasized the personalities in the various stories. In other words, whatever else the children may gain from reading a particular book, the individual characters important in the story are the magnets to which attention will be drawn.

In order to do this, it is necessary for us to cite examples. The books to be mentioned in this outline again are merely suggestive. But a start had to be made somewhere. In selecting titles we have followed the recommendations of state reading circle lists, library lists, publishers annotations, and other more or less authoritative sources in determining books within the reading range and interest level of children in the intermediate grades.

SUGGESTED PROCEDURES

Naturally any program on reading is a year round one and should be carried out as long as children are in the classroom. However, when interest warrants it, a stepped-up program perhaps in the form of a unit may be suitable. In the latter case all the activities, correlations, and projects suitable in other units may be employed. For example,

if the class decides upon a unit tentatively titled, "Heroes in Books," they will divide themselves into committees each choosing one or more books to read and discuss among themselves. Through class discussion as to the meaning of the word *hero* they will direct their attention principally to the personalities in the books read. These books may form the impetus for notebooks, stories, plays, poems, and other language activities. The children may make murals of the books which particularly interest the group or committee. They may devise backdrops and other scenery for dramatic presentation of some of the stories. They may make a puppet stage and puppets or shadow players for a different kind of dramatic presentation. They may study the environment of the characters in the books to discover the art and crafts of particular periods. All these are art correlations. Character development will be achieved in analyzing the actions of the book people to find out why they did certain things and if these things are accepted actions in our modern society. As you can see, the possibilities are almost endless. Depending upon the types of books chosen by the children all subjects of the curriculum can be brought into the unit. This feature may encourage a teacher to try the unit who otherwise might feel that such reading were better done outside schooltime.

But in the unit procedure the wise teacher must not lose sight of the fact that the children's enjoyment of good literature is the primary objective. Sitting in on discussions of the various groups a teacher will be able, too, to discover a child who does not read as well or as quickly and will be able to see where the fault lies and to correct it privately. Because of the comparatively large number of committees individual children will be able to join that committee which is reading the type of book which they believe will interest them most.

If a unit is not practicable, book

clubs may solve the problems for the teacher whose daily schedule is crowded. In most classes there is a certain period of the day given over to miscellaneous activities. Perhaps once or twice a week a portion of the time could be used for book club activities. By dividing the class into sufficiently small groups so that it would not take a given group's members too long to read a certain book, these clubs can be made into alive and eager groups. If the situation permits it, perhaps one of the better readers in each group could read aloud to the others providing, of course, that this does not disturb the others. Book clubs are primarily a problem in organization and arrangement.

They should not be too academic and the goal indicated at the beginning of this article should be kept in mind: emphasis should be placed on the personalities in the books. The teacher should be prepared to amplify points of the story in case children request her help.

As an original starting point, perhaps members of each group could go to the public library as a group to select the books which they want to read. This will give them training in democratic living and will acquaint them, in case they have arrived at the intermediate level with no previous experience, with the routine of using a library. Where teachers are in locations not easily within reach of the library, the books in the classroom library together with those obtained through reading circle membership and magazine stories may also serve the purpose. Children might also be encouraged to share their own books with members of the class.

Teachers will also find that five-and-ten-cent stores may prove sources of good material. Frequently they have available condensations of well-known stories in inexpensive editions and in editions which have been simplified for this age group.

TYPES OF BOOKS

For simplicity in arranging the kinds of books available for boys and girls, we have designated them under six headings.

- (1) Real heroes—those in biography and autobiography
- (2) Heroes of composed fiction—those in classic and modern stories for boys and girls
- (3) Heroes in myths and legends—those in the mythology of Greece and Rome and in the various national epics as revised in children's editions
- (4) Fairy-tale heroes—those in folktales and in composed fairy tales
- (5) Heroes in poetry—those in children's verses and those in poems which children can understand
- (6) Heroes in nature—those animal heroes in which literature abounds

Teachers may wish to divide the books into different categories and, as a suggestion, almost all of the divisions may be subdivided to separate the stories from many nations. Understanding through literature may be stressed in this work, also.

If the teacher takes part in any of the club book discussions, she may bring the following points to the attention of the group.

- (1) Making the character a real person
 - (a) How he looks
 - (b) How he talks
 - (c) How he walks
 - (2) Where the character lives
 - (3) The members of his family
 - (4) How the character acts
 - (5) How the character thinks
 - (a) What he believes
 - (6) Which people like him and which dislike him and why
- These are helps in making particular personalities come alive for the children.

ACTIVITIES

If book clubs are favored by the group, the children will want to plan activities around the reading of books. First of all a method of circulating the books will need to be devised. Next perhaps some members of each group will be responsible for circulating information about books within the group and within the class. Such book information might include news about new books (obtained from the school or public librarian), items about books clipped from newspapers and magazines, pictures of book characters (this will be particularly interesting if the group is reading a biography or a story based on some foreign land, etc. Other members will be responsible for arranging the discussions and keeping a record of the activities of the group. If en-

thusiasm is particularly high and time and facilities are available, perhaps all the groups may wish to join together to produce a newspaper about their activities. Or, if this is not practicable, a book club reporter should be appointed to insert information into the class or school newspaper. Art and crafts have their place in the book groups, too. Devising ways and means of making interesting notebook covers is an important activity in this sphere.

The wise teacher will see at once that in these activities there is a place for the child who is sometimes omitted from ordinary activities to excel—the bookish child. Since he takes part in a group activity he has an opportunity to develop into a leader and to broaden his horizons by working closely with others in a project of common interest.

Thanksgiving Turkey

Gobble, gobble, I'm on my way.
Farmer Brown's been looking
Around today.

He locked me up; he looked me
down.

I can see myself roasted
Nice and brown.

Gobble, gobble, I'm on my way.
I'll not be around
This Thanksgiving Day.

Elizabeth Seatter

BEGINNING BOOK LIST

Real Heroes

- Abraham Lincoln* by E. P. and Ingrid d'Aulaire
Boy of Old Virginia, Robert E. Lee by H. A. Monsell
Christopher Columbus by Edna Potter
George Washington by E. P. and Ingrid d'Aulaire
Hans Christian of Elsinore by E. M. Kristoffersen
Joan of Arc by L. J. Bragdon
Millet Tilled the Soil by Deutcher and Wheeler
Mozart, the Wonder Boy by Opal Wheeler
The Story of Benjamin Franklin by Brooks
Tom Jefferson, a Boy in Colonial Days by H. A. Monsell

Heroes of Composed Fiction

- Blue Willow* by Doris Gates
Boat Children of Canton by Marion B. Ward
Coast Guard to Greenland by A. Molloy
Down-Town by Maud Hart Lovelace
Far From Marlborough Street by Elizabeth Philbrook
Fog Magic by Julia L. Sauer
Forward, Commandos! by Margery Bianco

- Heidi* by Joanna Spyri
Hitty by Rachel Field
John of Pudding Lane by M. L. Hunt
Not-Mrs. Murphy by Patricia Gordon
Sliver Wigeon by E. Wood
The Good Ship Red Lily by Constance Sanery

The Hundred Dresses by Estes and Slobodkin

Trudy and the Tree House by Elizabeth J. Coatsworth

Heroes of Myths and Legends

- The Adventures of Odysseus and the Tale of Troy* by Padraic Colum
The Aeneid for Boys and Girls by Alfred J. Church
The Boys' King Arthur edited for boys by Sidney Lanier
The Legend of the Palm Tree by Margarida E. Baudeira Duarte
The Odyssey of Homer translated by Herbert Palmer
The Song of Roland translated by Merriam Sherwood

Fairy Tales

- Blue Fairy Book* by A. Lang
Don Coyote by Leigh Peck
Fairy Tales From Brazil by Elsie S. Eells
Giants and Witches and a Dragon or Two by Phyllis Fenner
Once the Hodja by Alice Geer Kelsey
Red Fairy Book by A. Lang
Seven Simeons (a Russian folk tale) by Boris Artzybasheff
The Magic Monkey by Plato and Christina Chan

Wizard of Oz by F. Baum

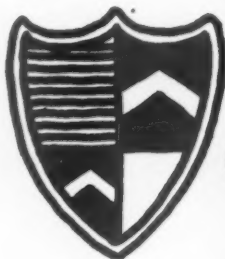
Heroes in Poetry

- "Little Gustava" by Celia Thaxter
 "Apple Seed John" by Lydia Maria Child
 "Pied Piper of Hamelin" by Robert Browning
 "Song of Hiawatha" by H. W. Longfellow
 "The Worm" by Elizabeth Madox Roberts

Heroes in Nature

- Andy and the Lion* by James Daugherty
Lassie Come-Home by Eric Knight
Little Lost Monkey by Jo Besse McElveen Waldeck
Peddlewigs: the Penguin of the Galapagos by Wilfrid S. Bronson
Pete by Tom Robinson
Rex of the Coast Patrol by H. and M. S. Johnson
The Magic Monkey by Plato and Christina Chan
The Story of Chan Yuc (a brocket deer of Yucatan) by Dorothy M. Roads

HEROES

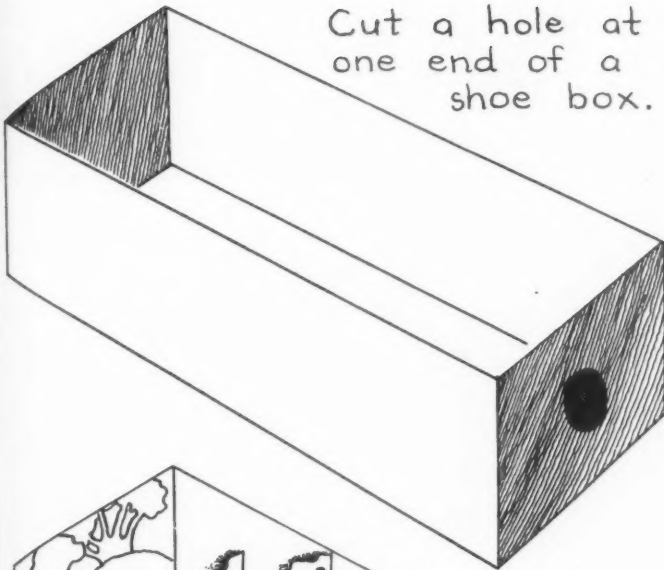


KING ARTHUR



STORYBOOK PEEP SHOW

Cut a hole at one end of a shoe box.

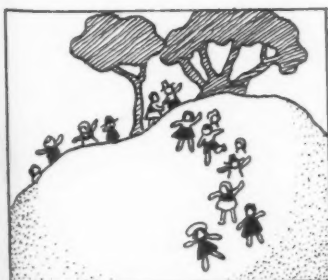
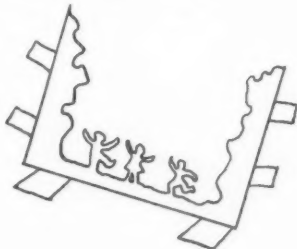
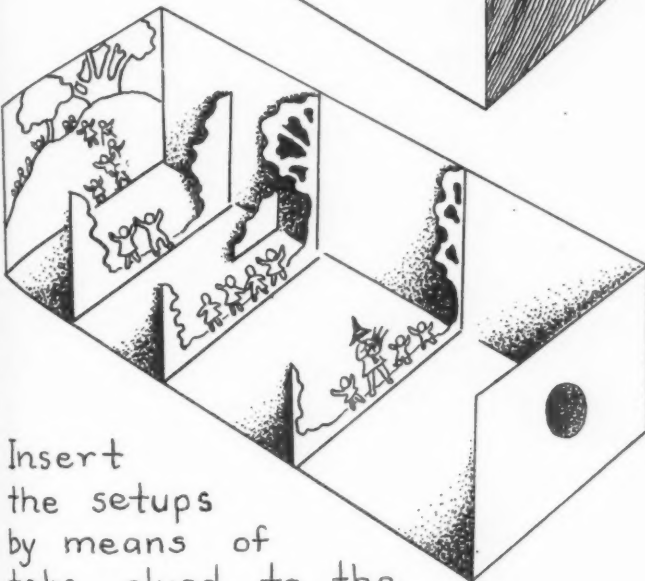


Choose any story that you like. Decide which are the principal characters. Sketch them in characteristic action on heavy paper in the manner described on this page. Make appropriate backdrops. Arrange the peep-show box as we have suggested, adding any improvements which occur to the class. This, in essence, is a peep show.

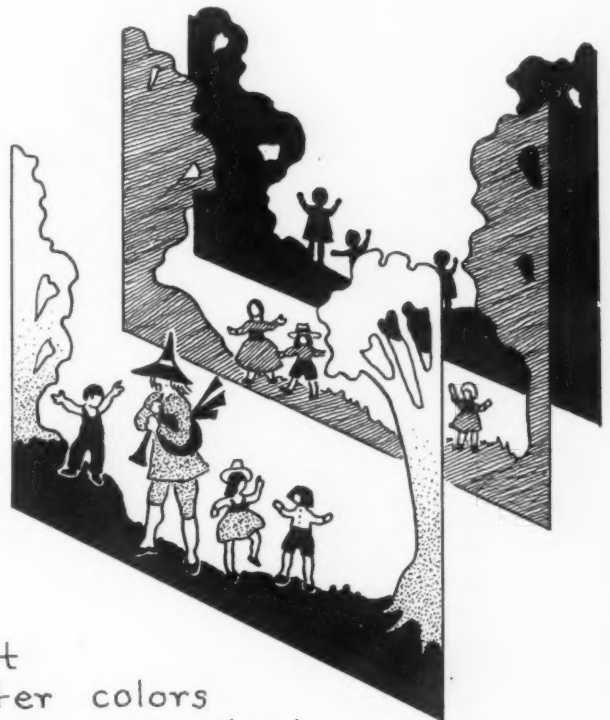
However, a more elaborate one can be made if the story is taken apart and made into several peep shows each one depicting one episode. This will make a kind of "penny arcade" and can be used if the class is giving a book fair or the like.

The story of the "Pied Piper of Hamelin" may be used effectively in a peep show.

Insert the setups by means of tabs glued to the box.



Paint the front panels in brighter colors than those near the back. This will give an illusion of greater distance.



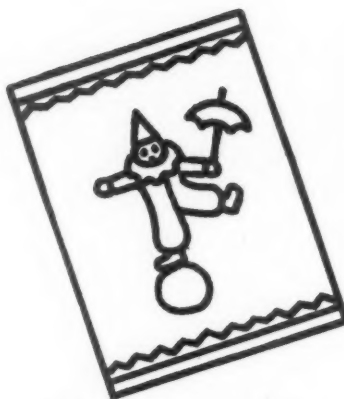
Cover the box with tissue paper.

JUNIOR RED CROSS HELPS OTHERS

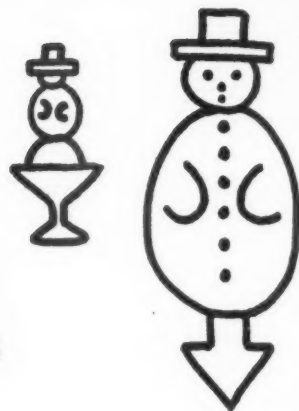
The Junior Red Cross which has been doing so many things to make the lives of our servicemen more happy are conducting their annual enrollment drive November 1 to 15. During these two weeks teachers and their pupils are urged to investigate the situation and see if they cannot become active members.

Those who are already members have been working hard lately making items for overseas Christmas packages for servicemen.

Although packages can no longer be sent for Christmas delivery, they can be made for hospitals and service centers in the United States.



decorative lapboard
of painted
plywood



Snowman
ice cream spike
of cardboard



writing portfolio
of cloth covered
cardboard

Collapsible Centerpiece

Round base wood
3/8" thick, 1 7/8" radius

cardboard

green construction paper

spool head with slots

A - Dowel stick 1/4" thick slotted at top to take silver star 1 1/2"

B - Cut 8 sections of cardboard. Paint edges silver to dotted line.

C - Cut 16 sections out of green construction paper. Apply to both sides of cardboard pieces. Punch holes for ribbon.

Supply base with 8 tree sections and 3 pieces of ribbon each 6" in length. Thread ribbon through holes. Set bottoms of sections into slots in spool head. Tie to dowel stick.

OUR FIRST LADY

THE STORY OF THE STATUE OF LIBERTY

By BERNADINE BAILEY

A fine read-aloud story by a well-known author of books for children—Editor.

Did you ever want something so much that you could hardly think of anything else? Maybe you wanted a doll that could open and close its eyes, or a pair of roller skates, or a bicycle. You wanted it so much that you thought about it and talked about it and dreamed about it.

Now it happened that several hundred years ago there were some people who all wanted one thing very, very much. These people lived in England, where the laws were very strict. The law said that everyone had to worship God in one certain way. A great many people wanted to worship Him in another way. They thought they should be free to worship God in the way that seemed right to them.

They finally decided to leave England and go to America, where everyone could worship God just as he wanted to. In those days it took nine weeks to cross the ocean in a sailing vessel. There were no steamships and no clippers.

The life in America was not easy. The men and women and the older children all had to work hard in order to get food and to build homes. Every minute of the day and night they were in danger of attack by the redskins. But no one even thought of complaining. They were happy because they had the freedom they had wanted for so long.

After awhile, more families came from England, and many different colonies grew up. People also came to America from Holland and France, from Germany and Spain and many other places.

For a hundred and fifty years the American colonies belonged to England. Finally the people grew tired of paying taxes to England. They decided to separate from the mother country and have a government that was entirely their own.

England didn't want to give up her

fine colonies, so in order to be free, the Americans had to make war against the mother country. This war began in 1775 and lasted for eight years. Hundreds of young men came from France to join the American troops and help the colonies win their freedom.

After they had won the war, the colonies set up their own government. Now they called themselves states instead of colonies. This was the beginning of the United States of America.

As more and more people came to this country, towns sprang up, and some of them grew into large cities. Schools and churches were built. All the children had a chance to go to school. Later on, libraries and parks were also built. The United States became known all over the world as a land where everyone could work and worship and enjoy life in the way that he wanted to.

A few years after the American colonies won their freedom, the people of France also decided to be free. For hundreds of years France had been ruled by kings. The people had to work hard and pay heavy taxes, just so the kings and queens could have fine palaces and jewels and rich clothes. The people themselves often went hungry.

The French people decided that things must be different, so they formed an army and fought against the King. After he was defeated, the people themselves made the laws. They formed a republic very much like ours, and they elected a president.

The people of France liked the Americans and wanted to show their friendship in some way. They thought it would be nice to give the United States a fine present. Since both countries had fought for liberty, it was decided to give America a statue of the Goddess of Liberty. It was also decided that the gift should come from *all* the people, not just from the government.

They wanted to present the statue to America in 1876—exactly one hundred years after the signing of the Declaration of Independence. A famous French sculptor, Auguste Bartholdi, was asked to design the statue.

By 1876 only part of the money had

been raised, and only part of the statue had been built. This part showed the right arm of the Goddess of Liberty holding a torch in her hand. France sent this much of the statue to America so it could be displayed at the big celebration in Philadelphia in 1876. After the celebration, it was sent back to France.

By 1884, the statue was finished. Because it was so large, it had been built in three hundred sections. In order to ship it across the Atlantic, all these sections had to be taken down and put in cases. When it reached America, the huge base for the statue was not yet ready, so the giant goddess was carefully stored away. Two years later the base was finished, and the three hundred sections were put together again.

On October 28, 1886, the Statue of Liberty was unveiled. The President of the United States and the French Ambassador took part in the ceremony, while thousands of people looked on. There had never before been such a gift from one country to another. The sight of this beautiful goddess made everyone realize just what it meant to be an American.

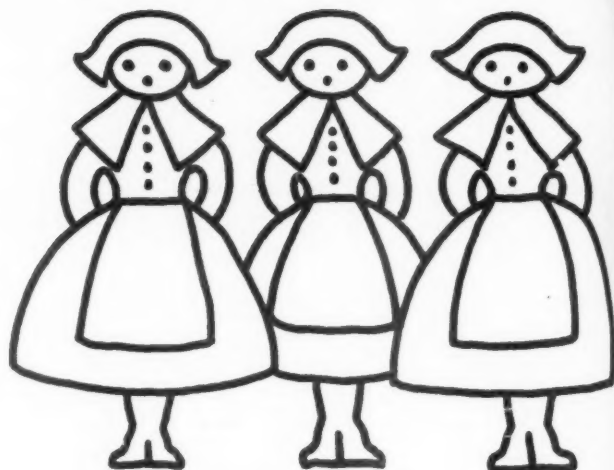
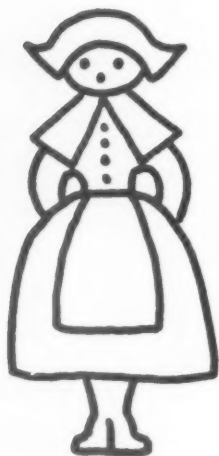
Standing on Bedloe Island, at the entrance to New York Harbor, the Goddess of Liberty holds her flaming torch 306 feet above the level of the water. The huge figure is not made of solid metal; it is a hollow copper shell, about one-tenth of an inch thick. The three hundred sections are bolted together and fastened to an iron framework inside the figure. By means of a stairway inside the statue, visitors can climb up into the head and look out over all New York City.

When people come from Europe to America, the first thing they see is this giant statue. If they are Americans, a lump comes into their throats the moment they see it. They know now that they are home, really home, for here is their own Goddess of Liberty.

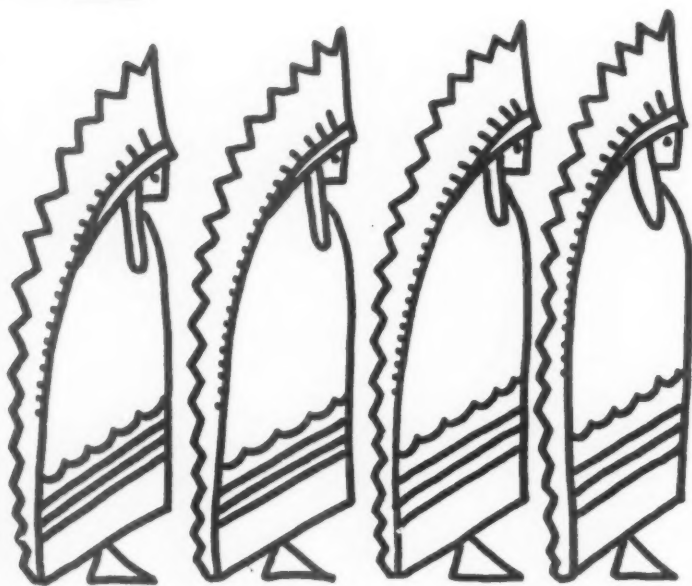
You can see now why we like to call her our "first lady." She is the first thing we see when we come back to America from Europe. Most important of all, she is *first* in the heart of every American.

SEATWORK

by Eleanor Dennis

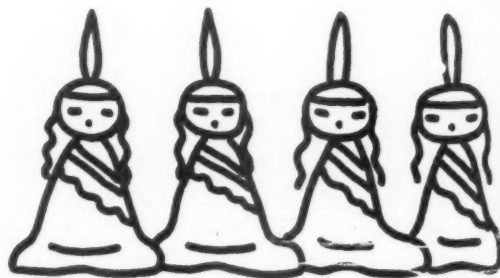


If Mary saw three Pilgrim girls
And Johnny saw one more,
How many Pilgrims were there then?
The answer would be _____.



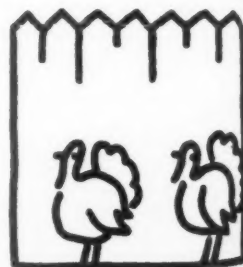
Four Indians stood in a row,
And four sat on the ground
Count all the Indians you
can see.

How many have you found?



Dick had three turkeys in the barn.
He had two in the pen.
Count all the turkeys
you can find.

How many had he then?



BOOK MARKS

GINGHAM DOG AND CALICO CAT

By ELMA WALTNER

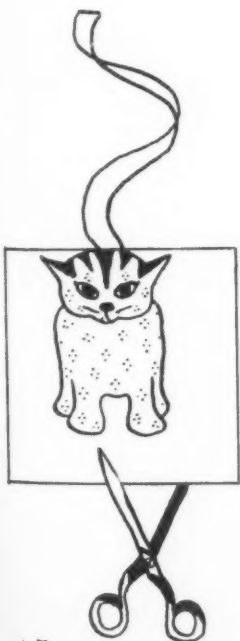
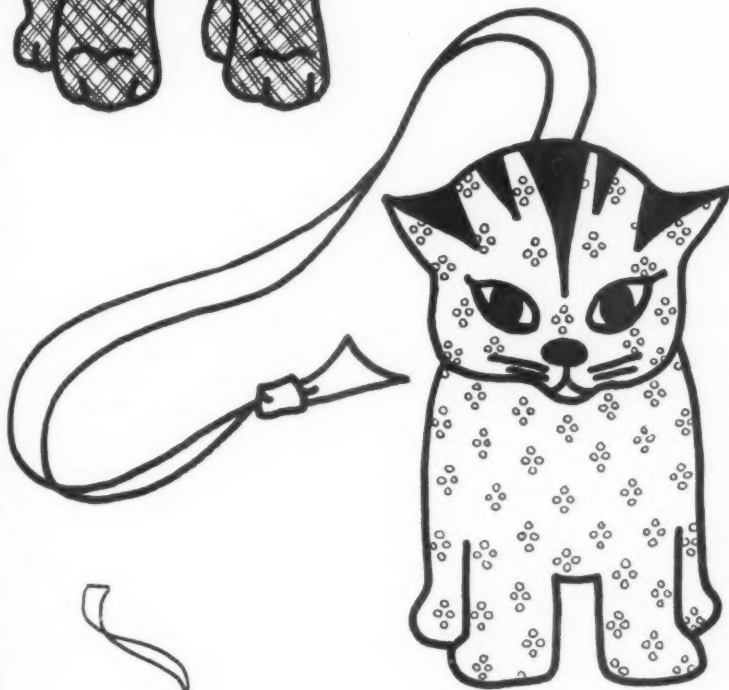
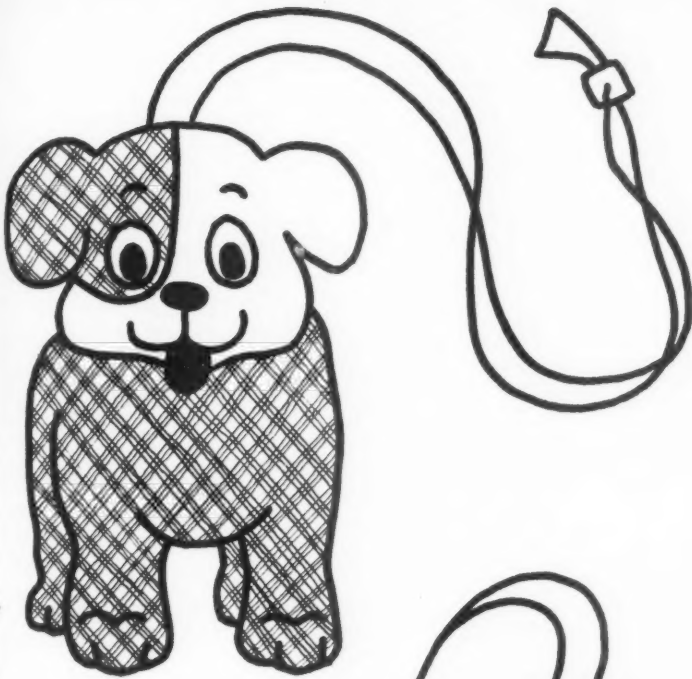
The heroes of the children's classic, "The Gingham Dog and the Calico Cat," are no longer "eating each other up." They are far too busy marking a reader's place in some book.

For these two unusual markers, small scraps of print or gingham may be used. It may be any color, but the figures in it should not be so prominent as to detract from the form of the pets.

The patterns given are full size. From these, make patterns from light-weight cardboard. The patterns are laid on a scrap of cloth and the outline copied, using a soft pencil. The features are then drawn into the outline on the cloth with a soft pencil. Go over the feature lines with wax crayon. Add spots, stripes, and any necessary character markings. To keep the color from smudging when the markers are in use, lay the cloth between two thicknesses of brown wrapping paper and press with a warm iron.

The tails, which are really the book-markers, are 12" lengths of narrow ribbon, in any desired color. Tie a knot in one end of the ribbon.

Cut a piece of brown paper a little larger than the animal figure. Coat this with glue. Lay the animal on the paper so that the top of the head touches the edge of one side of the paper. The ribbon tail goes between the cloth animal and the paper back at the point where the head touches the edge of the paper. Smooth out any wrinkles with the fingers. Allow the glue to dry thoroughly before cutting out the animal figure.



Glue ribbon between cloth and paper.



PROGRESSIVE ART IN PROGRESSIVE SCHOOLS

CONCERNING ART APPRECIATION

By HAROLD R. RICE
ASSOCIATE PROFESSOR OF ART
UNIVERSITY OF ALABAMA

INTRODUCTION

While children enjoy self-expression through the various art media, at times their activities are limited to this phase of art experience. On the other hand, some contend that a full and fruitful life should include some contact with and appreciation of the art products of others.

There are those who believe appreciation of art products of others is best acquired through self-expression or "doing." This seems to infer that to appreciate Egyptian art the child should paint, draw, and model much in the fashion of the ancient Egyptian. In a sense, this theory places emphasis upon skills to be acquired in order that appreciation may be realized.

Self-expression is essential in the experience of the new school. However, it is not given the added and at times questionable responsibility of carrying art appreciation into the experiences of the child. Appreciation can be treated in a different and seemingly more efficient manner.

THE CLASSROOM

As has been mentioned earlier, self-expression has its important role in the full life of the child, and thus the child's art products should be a part of the classroom. Usually these products will materialize in fulfilling a recognized classroom need rather than being mere end products of a teacher-projected "exercise."

Thus, functional child expression is essential to the classroom. The room should communicate the attitudes, ideals, likes, and dislikes of those that live in it. Many of the articles therein will be their own products, conceived, and created to meet recognized needs.

In addition, there will be articles that are the expression of others—peoples of today and yesterday. It is in these that a genuine understanding of the art products of others is developed. A fresh approach to the appreciation of the art of others involves two basic considerations. (1) A study of people, their expressions; and (2) a study of their

art products, resulting from their expressions.

STUDY OF PEOPLE

So often teachers have children make Egyptian designs as a so-called correlated activity, embracing art experiences and social studies knowledges. An appreciation of Egyptian art can possibly be developed through an understanding of the Egyptians, but some question the act of drawing Egyptian designs to bring about that appreciation. It seems reasonable to say that one must live as the Egyptian lived in order that the same understanding of Egyptian design can be best realized. This is impossible as well as undesirable. Thus, some will agree that while it is desirable to study the Egyptians and their art products, it is not desirable or necessary to copy or imitate their expression—their art.

In true appreciation, then, it is first necessary to study the people as far as possible through reading and other study of their way of life.

STUDY OF PEOPLE'S PRODUCTS

As an understanding of the Egyptian way of life is developed, a better appreciation of the products results, for their process of expression or their art discloses much about the art products so admired today.

The child can better appreciate others by sharing the beauty of their art products.

DISPLAYING ART PRODUCTS

A good art product display must function with everyday living in the classroom. Here is a major art problem seldom recognized by those concerned. So often the children bring their materials into the classroom and these are piled upon a table or placed on the teacher's desk, eliminating the daily use of desk or tables, and at the same time, making true appreciation almost impossible.

Creative groups can readily build suitable display furniture for the classroom—furniture that not only displays the art products, but functions in the classroom as well. A few such pieces are suggested below.

AN ART FRAME

Requirements: an old picture frame, scraps of wood suitable for shelves and backing; nails, saw, and hammer; sandpaper; paint of a desirable tint.

A discarded picture frame acts as an excellent base for an art frame. The large gilt types so popular when granddad was a boy are ideal, Fig. (1). There probably are a number stored in attics in most communities. Some schools have similar frames stored away.

The glass and picture are removed first. Then the frame is scraped and sanded down to the natural wood. Some may prefer to leave the wood in this state. Others may like to paint it after the project is completed. There are no set rules to follow. The function of the frame will determine the possible treatments. It is important, however, to remember that the frame is to house art products and should never be decorated to the extent that it takes away from the items on display.

The depth of the frame is governed by the function. Appropriate pieces of wood are cut and nailed into a rectangular shape, Fig. (2). A solid back and shelves are added and nailed into place, Fig. (3). This structure is nailed or screwed to the frame proper, and the construction is complete, Fig. (5).

The finished frame is painted an appropriate color with a good quality flat paint. If the wood has never been painted and paint is to be applied, a coat of shellac or varnish will prevent the paint from being absorbed by the raw wood when it is applied.

A DISPLAY CASE

Requirements: the glass from a picture frame; a wooden packing box; scraps of wood; nails, saw, and hammer; sandpaper; paint.

A packing box makes an excellent display case. There are many ways in which it can be designed and the actual construction will be determined by its function.

The open side of the box acts as a
(Continued on page 42)



figure 1.

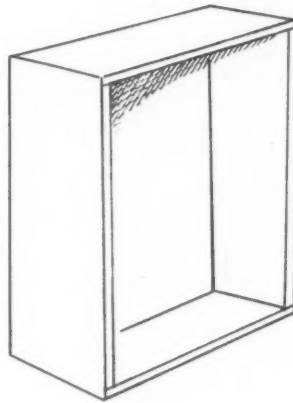


figure 2.

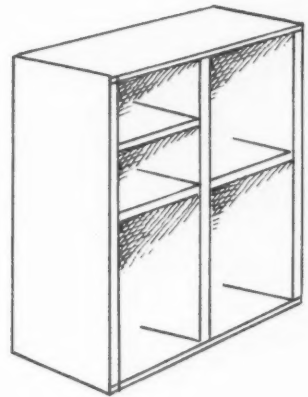


figure 3.

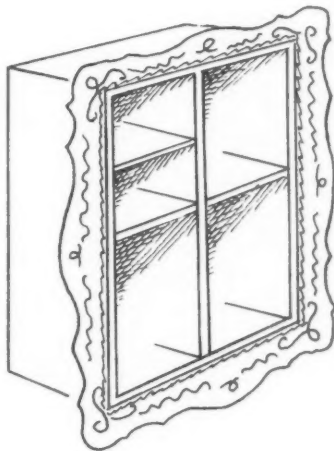


figure 4.

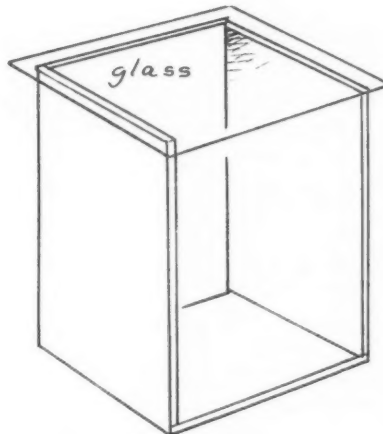


figure 5.

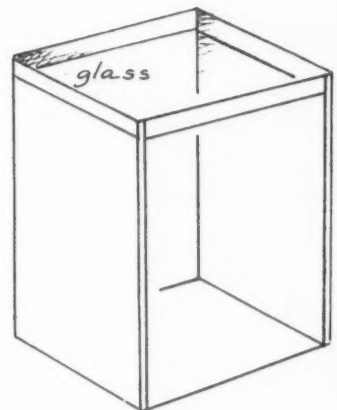


figure 6.

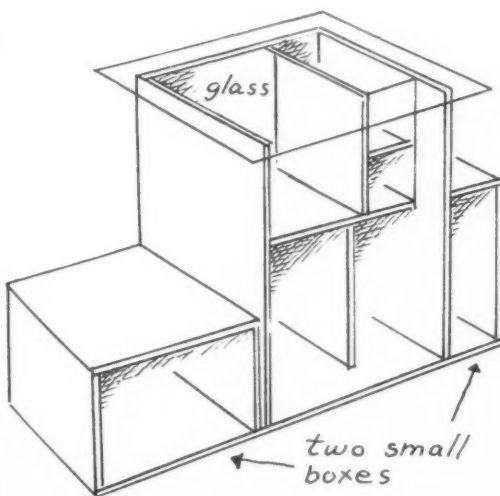


figure 7.

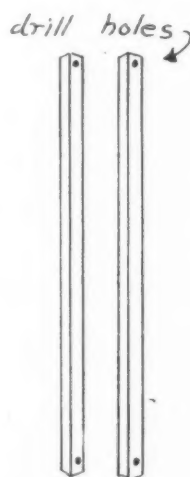


figure 8.

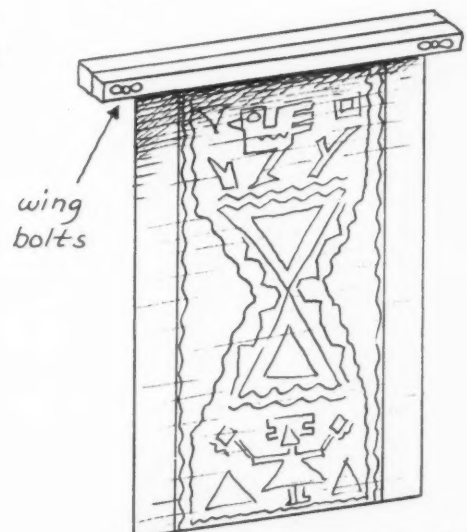
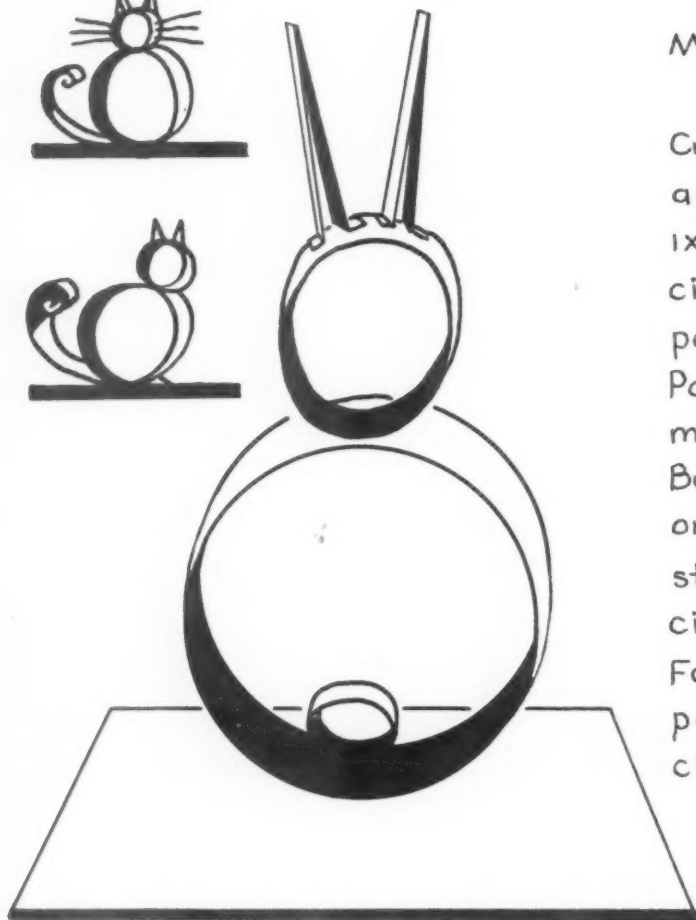
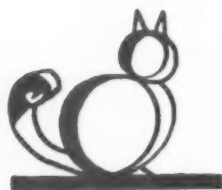


figure 9.

PAPER SCULPTURE

By MARY PREBLE



Fringe
decoration for
wings and
comb.

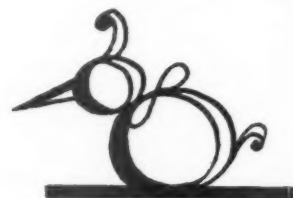


A kangaroo with curled
tail.

Materials: paste
paper 9x12
scissors

Cut off strip of paper 1x12
and paste ends. Cut off strip
1x8. Paste ends to form a
circle. Cut the rest of the
paper in half horizontally.
Paste large circle in the
middle of one paper. For the
Bunny, paste small circle
on large one. Cut narrower
strips for ears and a small
circle tail.

For the Bird,
paste small
circle on the
side. Use a
thin strip
folded in half
for the
beak.



THE LISTENING HOUR



The teacher might start by saying several sentences in which words are mispronounced or used incorrectly. The children identifying the greater number of errors are the winners. The errors should be geared to the children's previous knowledge. Later on, the children can be asked to speak and the rest of the class can identify their errors.

The classroom dictionary could be the arbiter of any disputes which might arise.

Incidentally, incorrect use of common verbs such as was and were, is and are, lay and laid, let and leave, etc., are ideal for this purpose. It is a harmless and entertaining way for the children to become aware of their own errors while inoffensively correcting those of others.

During the month of November we celebrate the birthdays of several great musicians and composers. Their music should surely be represented on at least one Listening Hour during the month.

Ignace Jan Paderewski, November 6, 1860

John Philip Sousa, November 6, 1854

Manuel de Falla, November 23, 1876

Anton Rubenstein, November 28, 1829

Almost all boys and girls are familiar with the marches of Sousa but they never tire of hearing such favorites as "Stars and Stripes Forever," "Under the Double Eagle," and "Semper Fidelis." Similarly the "Minuet in G" of Paderewski is well known and loved. Rubenstein's "Melody in F" is a standard composition and one which even the youngest children will enjoy.

The works of Manuel de Falla are perhaps less well known and yet, because many of his compositions were designed for use by the ballet, they have interesting and understandable stories. "Nights in the Gardens of Spain," "Three Cornered Hat," and "La Vida Breve" will be enjoyed by older boys and girls. All will like the rhythmic "Jota" and other compositions in which de Falla uses characteristic Spanish dance forms.

Since we celebrate Children's Book Week in November, perhaps it would not be inapropos to list a few of the new books which are about music and musicians. Teachers and children may watch for their appearance at their public libraries. If they have not arrived yet it may be because wartime conditions have delayed deliveries.

Behind the Microphone by John J. Floherty (J. B. Lippincott Co., Philadelphia, \$2.00). A book about radio.

Glory Hallelujah! by Katherine Little Bakeless (a Stokes Book, J. B. Lippincott Co., Philadelphia, \$1.50). The story of "The Battle Hymn of the Republic."

Haensel and Gretel (see page 47).

Modern Radio by Kingdon S. Tyler (Harcourt, Brace & Co., New York, \$2.50). The story of radio written for boys and girls.

Stephen Foster: Boy Minstrel by Helen Boyd Higgins (Bobbs-Merrill Co., Indianapolis, \$1.50). Another biography of one of America's great makers of songs.

Tales From The Vienna Woods by David Ewen (Henry Holt & Co., New York, \$2.50). The story of the life of Johann Strauss.

Victor Herbert: American Music-Master by Claire Lee Purdy (Julian Messner, New York, \$2.50). A biography of a great American musician.

The Victor Herbert Songs for Children selected and edited by Ella Herbert Bartlett (Whittlesey House, New York, \$1.75). A selection of famous melodies especially suited for young singers.

Young MacDonald Had a Farm (Stephen Daye, Inc., New York, \$1.00). An animated song book for younger children.

If pupils in the upper grades are learning about the instruments of the orchestra, they will be especially interested in recordings featuring these instruments. Those listed below are recent releases of the Victor Company.

"Double Concerto in D Minor" by J. S. Bach, featuring two violins (Album DM 932).

"Sonata in F for Organ and Strings" by Corelli (Record No. 10-1105).

Incidentally, some of the larger public libraries now have record collections which they loan to members of the community. These are very worth-while public services and merit the attention of library purchasing committees in smaller communities. Who better to bring this to the attention of the proper authorities than teachers? Such collections would give teachers a greater opportunity to present great music at appropriate and convenient times to their classes as well as give members of the community the benefit of a much larger selection of records than individuals might feel able to purchase.

Have you ever tried playing games during the Listening Hour? They can be made fun and education and will provide a welcome diversion as well. Not all the games need be musical. There are many more opportunities for "listening" than music.

For example, all of us talk and listen to others talk a great deal. These activities impose on us the duty to speak correctly but this, as teachers have long since discovered, is a difficult and sometimes tiresome task. Why not make a game of it?

ART

(Continued from page 38)

front for the case. The top can be removed (if desired) and a piece of glass (such as was removed from the picture frame used for an art frame) with its corners rounded can replace the wooden top. This allows light to enter the case and gives interesting effects. The glass can rest on the top, Fig. (5), or can be held in place if cut to size by extending the sides, Fig. (6). Shelves can be nailed into the box to meet the needs of the designer, Fig. (7). Paint can be applied to the finished case.

WALL HANGINGS

At times art products such as Indian or Mexican rugs and tapestries are brought into the classroom. Their full beauty cannot be appreciated unless they are used much in the fashion for which they were originally designed. For example, a rug is usually intended for the floor, and when it is draped over a table and covered with numerous art objects, it does not have the same function as was originally intended. Its true beauty cannot be fully appreciated in this instance.

A simple method of displaying wall hangings can be realized by holding the material within two pieces of wood

which can be fastened to the wall. Two long and narrow flat strips of wood are needed. Holes are drilled through either end of the strips, Fig. (8). Wing bolts are used to clamp the strips together, Fig. (9). The material to be displayed is placed between the two strips and the bolts tightened. This holds the material in place and it can be hung on the wall, Fig. (9).

OTHER SUGGESTIONS

Many useful items can be made from orange crates, used cartons, metal cans, and discarded furniture. A progressive group interested in fruitful living in a classroom that functions in their daily needs can do much towards making life more interesting.

MARIONETTES

(Continued from page 38)

level, have someone string the head. Add shoulder strings if you want to. Then string the arms, back, and lastly the feet. Hold the foot control level and on a plane with the rest of the control when you string the feet. One word of warning, however. Never have more than one extra string on each marionette. Limit the number of strings and see what can be done with just head, hand, leg, and back strings. You will be surprised at the skill that can be de-

veloped by playing with a marionette and realizing the things it can be made to do.

The problem of a stage can be solved easily if you remember that the audience likes to see the whole show; not only the act with the marionettes, but the people who are working them. While the marionettes are actually in motion, the audience will watch them, so the puppeteers need not feel self-conscious. It is possible to make a portable stage consisting of a wooden floor 3' wide and 5' or 6' long equipped with some sort of dark backdrop. Black oilcloth tacked to an old broomstick or black cloth slipped over a curtain rod makes a fine contrast with the bright-colored costumes of the marionettes.

Learning to work with marionettes involves nearly every type of handcraft from sewing to sawing wood. All the rules of stagecraft hold for puppets as well as for people. Children who learn to make a marionette face his audience and say his lines clearly gain confidence in standing up and saying their own lines. Above all this, puppeteering is fun and rag-doll marionettes provide one of the best ways of having it.

HAENSEL AND GRETEL

(Continued from page 24)

A. S. Barnes and Co. New York. 1930. Also in *Rhythmic Plays for Elementary and High Schools*. Edited by Teresa Huesman. The Physical Education Department, University of Nebraska. The last two include directions for the dance. "A Little Man" (The Elf-Man). *Golden Book of Favorite Songs*. Hall & McCrery, 434 S. Wabash Ave., Chicago, Ill. Also in *The Children's Own Book*, Revised Edition, by Elizabeth Newman. Carl Fischer. New York.

Piano music based on these themes: "Evening Prayer." *Music Hour in the Kindergarten and First Grade*. Silver Burdett.

"Brother, Come and Dance With Me" and "Evening Prayer." *Let Us Have Music*, Vol. II. Carl Fischer.

Suggested instrumental recordings: Victor 22176 (Louis Mohler Series for School) "Children's Prayer," "Witch's Ride," "Waltz," "Finale." Victor 7436 "Overture."

Suggested vocal recordings: Victor 25168: "Susie, Little Susie"; "Brother, Come and Dance." Victor 25169: "Witch's Ride," "There Stands a Little Man," "Stand Still." Victor 25170: "The Little Sandman," "Evening Prayer," "The Witch's Waltz." Folk dance:

Victor 21620.

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Teacher's Corner

NEWS AND DISCUSSIONS OF INTEREST TO TEACHERS

We are here to serve the teachers. Help us to help you!

Teachers are invited to send to this department ideas and suggestions that will be helpful and interesting to teachers. One dollar will be paid for each contribution accepted. Send your ideas and suggestions for this page to Teacher's Corner, *Junior Arts and Activities*.

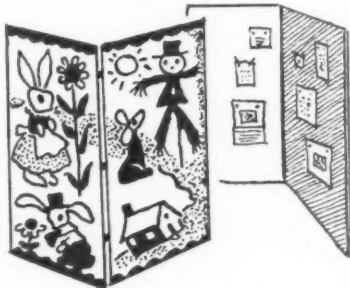
LIBRARY CORNER

By LIZETTE H. WHEELER
WESTWEGO, LOUISIANA

Our library corner is completely walled in with large screens of Celotex boards which are hinged in sections to permit changing the room from large to small.

The sides of the screens which face outward are covered with designs made by the pupils. The designs were a part of a book unit so the children used their favorite story-book characters on these screens. One is "Lazy Mouse, Walter," "Andy the Lion," "Little Toot," "Stumpy," "Rusty," "Pancho," "Zeke the Raccoon," and "Pike the Parrot."

The inside of the screen is covered with cream-colored wallpaper and used for pinning pictures, suggestions for new books, and news from the daily papers.



This corner has been a wonderful incentive to develop reading habits. The pupils enjoy slipping off to read in the corner and to be near their favorite characters. The screens measure 3' x 5' and are hinged in pairs or threes.

A QUESTION-BOX REVIEW

By ETHEL MILLER
BAXTER, PENNSYLVANIA

The monotony of review can be relieved by using the question-box method. Write important review questions for all subjects on small slips of paper. Fold these and put them into a box. Then once a week, or whenever desired, allow pupils to draw a question and answer it. The game may be played somewhat as it is on the radio to add interest and variety. Be sure to keep adding new questions each week. When any question becomes too familiar, remove it. Occasionally add a joke question as a humorous surprise.

RIDDLE SEATWORK

By BESSIE L. ANDERSON
CHICAGO, ILLINOIS

Cut pictures of objects from various magazines or inexpensive coloring books. Paste them on thin cardboard and cut out. Place

four of them in an envelope. On eight-inch squares of paper type or print four simple riddles about each object.

The child places the four objects in the correct squares provided under the riddles. Then he folds his own eight-inch square of paper into four parts, traces, colors, and letters in each square. The riddles may be used for language exercises too; one child reads and the others guess the answer.

A HISTORY PROJECT

By SISTER MARY LAURENTIA
NEW HAVEN, CONNECTICUT

For this project my seventh grade formed itself into groups of four pupils—two boys and two girls. In each group I tried to have one excellent pupil, one poor one, and the other two average children. I have found in previous years that this distribution helps the backward pupils a great deal. Then we assigned to each group one explorer. (I have used this method for inventors, musicians, etc., also.)

The four in the group visited the library and looked up matter on their designated explorer. Each was responsible. Then the four met and planned a conversation on the topic which sometimes turned out to be an amusing skit. When all were prepared we gave a period for the dramatization. We had a table and chairs and each group presented its explorer for the rest of the class.

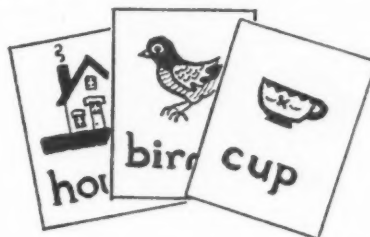
Each pupil then, on his own, wrote three compositions—on the explorer's early life, later life, and important events. They finished with a bibliography listing all their references. Sometimes they were able to get pictures to illustrate each paper and these were pasted as a heading on each.

PRIMARY PICTURE DICTIONARY

By MARY NEELY CAPPS
SNYDER, OKLAHOMA

Here is one method of making "baby reading dictionaries" for preschool or primary children.

One word and one picture, preferably a colored one, which the word represents are pasted and lettered on a page. The word may be done in manuscript writing or with a printing set. The pages are bound, or kept in a loose-leaf folder where new pages are added as the child's vocabulary expands.



This dictionary may be used successfully with children even as young as three and one-half years of age.

A SCHOOL ELECTION

By MILDRED F. ANDERSON
POLK, NEBRASKA

Since this is election year, plan to have a school election. Ballots may be secured from

your local paper. When we carried out this activity in our class, we visited the "polls" the morning of election day and then held our election at school in the afternoon. The class had previously chosen the clerks, judges of the election, counting boards, etc., so each pupil observed the work of the person he was to impersonate.

Prior to this the pupils had written to some of the candidates for literature, pictures, and other data which were placed on a large bulletin board. Needless to say, the pupils anxiously awaited the returns of the "real" election to see if their candidates won.

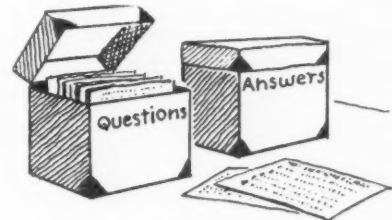
A SUBSTITUTE FOR BOOK REPORTS

For Lower Grades

By JEANNETTE B. ROSENFELD
NEW YORK, NEW YORK

In our classroom we have a file of cards on each of which is typed five or more questions pertaining to our varied selection of library books. The questions can be answered in a few words. The child (when he has completed reading the book):

- Takes the card to the teacher, then reads the questions and answers them orally; or
- Writes down the answers on a sheet of paper.



There is another file of cards which contain the answers to the questions and in this way the child is able to check his own work.

MAKE YOUR YULE LOGS NOW

By ALMA D. LUGNBILL
WEST LAFAYETTE, INDIANA

Newspapers can be used to make colorful Yule logs for Christmas.

Cut the newspapers into twelve-inch widths and make rolls four inches in diameter. Then tie these with string and soak them for four days in a chemical solution. This may be of potassium nitrate, sodium nitrate, copper nitrate. Remove them from the solution and hang in the garage, cellar, or unoccupied portion of the schoolroom until they dry.

The chemical solutions impart flames of different colors when the Yule logs are ignited. The logs may be placed among the regular logs in the fireplace. They last for about an hour.

If members of the class want to have a money-raising project before Christmas, making and selling these Yule logs can serve the purpose. In that case, the logs should be wrapped in holiday greeting paper, if that is available this year. Otherwise, they might be tied in bundles and decorated with sprigs of pine or holly.

This is another instance when the newspaper may serve as a fine craft basis thus saving hard-to-get art paper.

KOSCIUSKO— PATRIOT

Among the many valiant believers in freedom whose allegiance was not to America but to whom all of us owe a debt of gratitude is the Polish patriot, Thaddeus Kosciuszko, or to give the Polish spelling, Tadeusz Kosciuszko.

This great man was born in Poland in 1746. His family were aristocrats but early in his life Kosciuszko saw that without liberty and equality for all no nation could hope to be great.

Kosciuszko went to military schools in Poland and so distinguished himself that the country paid his expenses and permitted him to study in the military schools of other countries. Upon his return to Poland he became a teacher appointed to train other officers in the Polish army.

However, he soon understood that Poland was under the domination of foreign countries and resigned rather than to submit to them. Kosciuszko went to Paris where he met Americans and became interested in the cause of American independence. When he arrived in America, General Washington was impressed by the young Polish officer and gave him an important post. This he discharged with brilliance and success.

It was Kosciuszko who was instrumental in defeating Burgoyne and who made West Point an important fort. He then was transferred to the south where he was present at the final defeat of the British. So highly was he thought of by all Americans that he was given a pension and lands in Ohio. However, he felt his country needed him and so he returned to Europe.

He found that Poland was in a desperate predicament and he went to her aid. He led a portion of the army but when the enemy proved too strong for the Polish patriots and the king ordered the campaign halted, Kosciuszko went to Paris.

Soon he was recalled to Poland by the people themselves and made a dictator and leader of all the armies against the oppressions. He hesitated to accept this position and only did so when he saw that it was the one way to help Poland to become free and to help the people live as free men. In a battle Kosciuszko was wounded and taken to Russia as a prisoner. However, when a new Czar of Russia came to the throne,

the Polish general was given his freedom.

Again he went to the United States but this time not to fight. He had thought to live in Ohio but this was changed when again his country called him. It was the time of Napoleon's downfall and Kosciuszko tried to gain recognition for the rights of Poland in the settlement that was being made. The great powers did nothing, however, so Kosciuszko retired, this time to Switzerland.

Meanwhile he had freed all the serfs on his estate in Poland asking only that the schools be maintained. Kosciuszko was right, as history has since proved, in believing that only by having an educated body of people could a nation survive or become democratic.

COMPANY

*Christopher Robin
And Winnie-the-Pooh
Are visiting me
For a week or two.
Then I'll escort them
Back to the shelf,
And ask home a knight—
Or maybe an elf!*

—Esther E. Sweeney

Finally this great man was killed when he fell from his horse. Having long since become a hero to the Polish people, his body was taken back to Poland where a huge mound of earth, collected from the battlefields on which he had fought, was erected over it. This is an old Polish custom.

But his death was mourned in America too and a monument was erected in his honor at West Point. Other statues have been placed in prominent cities in the United States, all honoring the memory of a man who loved freedom enough to fight for it, not only in his own country but in other lands where it was threatened. Thaddeus Kosciuszko's death in 1817 marked the end of the career of a remarkably great man.

The picture we have shown on the cover of this issue of *Junior Arts and Activities* shows Kosciuszko during the Revolutionary War when he was helping the colonies win their freedom. He was truly a "hero in action."

NEWSPAPER

(Continued from page 18)

and humaneness and helped settle controversies.

The local market, weekly and weekend specials, clinched some of our geography. The pupils realized that we did buy Florida and California oranges, Idaho and Maine potatoes, California peas, Cape Cod cranberries, and many others.

There was no reason to introduce the girls to the society page or the boys to the sports page. They found those by themselves.

OUTCOMES

The pupils' vocabulary was enlarged through the word study which was often necessary in order to have the article understood.

By the eighth month the pupils began referring to the papers without much urging. Of their own free will, they reported their findings at first to me, then directly to the class.

Although no formal study of the newspaper and its actual makeup had been done in class, the pupils were slightly acquainted with the paper from a previous unit. A line of type brought by a child helped the pupils get a better understanding of the work involved. The children had a great respect for the newspaper.

They enjoyed looking through the papers just to see if they could find ideas. This I encouraged. One never knew what bright idea might be born in these "hunts."

In this manner I tried to link the school with the outside world. This use of the paper ought to make the pupils better citizens by leading them to spend at least some of their spare time in reading the newspapers and possibly enlarge their field by further reading of books.

With the pupils' co-operation, I have been able to collect much of this free material on every subject in the curriculum. I didn't force the issue but grasped the opportunity when it arrived. Some of this material has been mounted on oak tag or construction paper to prolong its life. The rest is pinned on when displayed.

SAVE
the War Bonds
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LET'S READ MORE *

By GRACE E. KING

Without having acquired the power of reading for pleasure, none of us can be independent.

—Viscount Grey

Through the use of books education should continue all through life. It is the teacher's responsibility to help bring this condition about, for the desire to read for pleasure can and should be created very early in a child's school life. He should learn early to carry on a reading program of his own, aside from classroom activities.

Samuel Butler the Younger, in his *Notebooks*, wrote: "What we should read is not the words, but the man whom we feel to be behind the words."

The field trip has been made a regular feature of programs in some schools. The next step is travel—actual travel to places of interest, and books on travel. It is these travel books about which we are concerned here. Incidentally, most juvenile books are much better written in recent years due to the awards offered by certain publishers for quality literature and superior illustrations.

Two beautifully illustrated books for younger children suitable for reading at this time are: *Boat Children of Canton* (David McKay Co.) and *Yukon River Children* (Oxford University Press).

Boat Children of Canton was written by Marion B. Ward about a Chinese boy and his sister, Ek Khi and Mui Lang, whose home is on a Chinese houseboat. They go ashore and are caught in an air raid, after which they are unable to find their parents' boat. Their adventures, before finally getting back home on Chinese New Year's Day, make a very readable and informational story. The illustrations add much to the attractiveness of the book.

Yukon River Children by Harriet Osgood is a story about the Indians of Alaska. Pogo is the principal character. The customs and activities of children in the far North are shown in their procedure through the different seasons of that year in the Yukon; there is the important coming in of the salmon on the Yukon River, which guarantees food for the coming winter; raspberry-picking days; the moose hunt in the fall; and Pogo at school. It makes a splendid book in supplementary geography, or a good book for general reading. It is well-written and well-illustrated.

*Book rights reserved.

The Pageant of Chinese History (Longmans, Green & Co.) by Elizabeth Seeger is for older children. The Book-of-the-Month Club *News* calls it a "clear, very interesting account, of the growth and development of one of the greatest nations of the world's history."

Our Canadian Neighbors by Harold B. Clifford is perhaps the best book on Canada that has been written as far as subject matter and its treatment are concerned. Grace E. Bird, in the May issue of the *Elementary School Journal*, University of Chicago, says *Our Canadian Neighbors* has no competitor among the books on Canada written for the fifth- and sixth-grade levels and published in the United States." It is a travel story told in conversational style. A boy and girl accompany their uncle and aunt on a trip through Canada in search of a distant relative who has been named co-heir to a privately-owned ship that had figured in colonial wars back in the 1790's.

On Australia, Maribelle Cormack has a book called *Road to Down Under* (D. Appleton-Century Co.). The scene is a hundred years ago. The story centers around Barbara, the daughter of emigrants to the continent "down under" who had come from the Orkney Islands where they had been dispossessed of their home. They take up land in that vast new country, build a house, prepare the land for cultivation, and become forebears of the Australians our service men are rubbing elbows with today.

Josephine Blackstock has a new book on Malta which she has called *Island on the Beam*. She shows the quiet beauty of the scene of St. Paul's shipwreck centuries ago, and then relates the heroism exhibited by Maltese and English alike in their attempts at defense against enemy bombardments in our day.

For older pupils there are several good books on India: *Cay-Neck and Kari the Elephant* by Dhan G. Mukerji (E. P. Dutton & Sons); *India Today* by W. E. Duffett and others; *My India* by Krishna Lal Shridharani; *My America* by Krishna Lal Shridharani; and *A Short History of India* by W. H. Moreland and A. C. Chatterjee.

As G. K. Chesterton once said, "There is a great deal of difference between the eager man who wants to read a book, and the tired man who wants a book to read."

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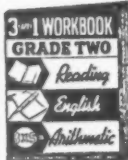
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ENTERTAINMENT HELPS

NOVEMBER PLANS

By GLADYS JACKSON

Because November is a short month with Christmas near, it is the very best time to have a community "get-together" with a Thanksgiving supper and social time.

If this is what you are doing you will find games in *Party Book* (mentioned in the September issue of *Junior Art and Activities*), stunts in *Troop Stunts* (October issue), songs in *Churchill-Grindell Song Book No. II* (September issue) and *Sing* (September issue). Use those your community knows. Add variety and give your pupils a little rhyming practice by writing Thanksgiving words to a tune they know. If it's their first attempt try a tune with an easy-to-catch beat. Your readers have many November poems and stories, utilize them as choral readings, pageants, or pantomimes.

If you are planning a more formal program, the following are recommended.

Thanksgiving Primary Book (The Northwestern Press, 220 Park Avenue, Minneapolis, 75c) is an ideal book for a lower-grade teacher. It contains 26 recitations, 4 specialties (a stick puppet, dramatized rearing for 3 girls and 3 boys, a fair novelty radio skit, and a peep show for 7 characters), songs, drills, dances, easy dialogues, plays, and pageants. "On Holland's Shore" for 5 girls and 3 boys is a little different from the usual thing and good.

Pieces and Plays for Thanksgiving Day (J. S. Latta & Son, Cedar Falls, Iowa, 40c) contains a wide range of recitations for lower grades, a fair number for older pupils, acrostics, songs to familiar tunes, a number of dialogues, and songs. "Thanksgiving on the Farm" (4 boys and 4 girls) is good. "Mrs. Newlywed's Thanksgiving Dinner" (2 girls and 3 boys) is really funny!

Thanksgiving Plays for Boys and Girls (The Northwestern Press, 75c) contains six plays for the junior-high age. "Why They Were Thankful" (3 boys and 5 girls) and "The Disappearing Turkey" (6 girls and 4 boys) are both good and humorous.

Thanksgiving in the Schoolroom (J.

S. Latta & Son, 50c) contains the best recitations of any collection. "Thanksgiving for Ellen" (9 boys and 4 girls) is the best of the various plays. Short dialogues, exercises, fancy drills, dances, a pageant, a tableau, acrostics, and some very good songs are also included in this book. There is enough material for several Thanksgiving programs.

The Giant Thanksgiving Book (J. S. Latta & Son, 75c) contains recitations for upper and lower grades, some good pantomimes, monologues, songs, short combination dialogues and songs, some clever novelties, and a very wide assortment of plays for all grades. Best for primary grades are "The Thanksgiving Play" (1 boy and 2 girls), "Two Grandmothers" (2 girls), "Thanksgiving Surprise" (4 girls and 1 boy), "Bill's Thanksgiving" (7 characters). Best for intermediate grades are "The Crown and the Pie" (1 girl and 5 boys), "The History Lesson" (3 girls and 1 boy). There are three unusually good humorous plays for upper grades: "Elmer Entertains" (3 girls and 3 boys), "Danger Everywhere" (4 girls and 4 boys), "Make Somebody Thankful Today" (4 girls and 7 boys). There are pageants, dances, marches, drills. With the exception of songs, this book contains enough material for several years.

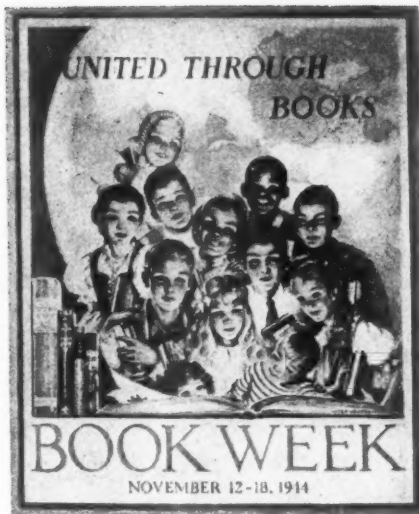
Big Book of Thanksgiving Entertainments (J. S. Latta & Son, 75c) contains 12 plays. Among them are "Thanksgiving Eve in the Cornfield" (19 or more characters), different; "Why Be Thankful" (3 girls, 2 boys); "Indian Summer Legends" (25 characters), includes Indian dances; "Mr. Crabbit Celebrates Thanksgiving" (8 characters); "Thanksgiving by Chance" (3 girls and 3 boys).

Best Primary Plays (J. S. Latta & Son, 40c) contains primary plays for all year. "Thanksgiving in the Barnyard" (10 children) is very good.

The Thanksgiving Garden (Beckley-Cardy Co., Chicago, 15c) is a clever, humorous costume drill and dance for 4 small boys and 4 small girls.

Tommy's Thanksgiving Dinner (Beckley-Cardy Co., 15c) is for 10 or more lower-grade children.

YOUR BOOKSHELF



While there are many excellent ideas presented in the book which may be read with profit by both teacher and administrator, this reviewer found that in giving a summary report (which is, after all, the legitimate purpose of the book), the authors had to resort to obscure language which detracts from the readability of the book. This fault was not evident, we may add, in *Teachers for Our Times*, an earlier book which outlined the purposes of the Commission on Teacher Education.

(American Council on Education—\$3.00).

Latest addition to the list of elementary science readers prepared by the WPA Pennsylvania Writers' Project is *Oil and Gas*. This little book traces the history and development of the great petroleum industry and shows, with excellent little drawings, graphic scenes in the growth of this most important business. Actually the book is a kind of combined social studies and science reader since in the case of oil and gas the two cannot very well be separated.

We recommend *Oil and Gas* for every elementary classroom library.

(Albert Whitman & Co.—\$0.50).

A tale of high adventure in troublesome times in England is *The Good Ship Red Lily* by Constance Savery. How the Challoner family escaped not only from the religious persecution of King Charles' England but also from the wrath of grandfather, Sir Timon Challoner, makes a stirring story. There are captures, imprisonments in towers, escapes, and all the other things which go to make a story children of middle and upper grades will love.

(Longmans, Green and Co.—\$2.25).

If any class is planning a unit on Egyptian life, the boys and girls will find *The Home Life of the Ancient Egyptians* excellent material. This booklet, published by the Metropolitan Museum of Art, contains photographs of many of the Egyptian items in the museum arranged with a narrative outlining how the people lived in ancient Egypt. It is truly a very valuable booklet.

(Metropolitan Museum of Art of New York—\$0.25).

This year everyone interested in books for children notes the fact that this division of publishing—this recognition of the special book needs of children—was born two hundred years ago, in 1744, when John Newbery published his *Little Pretty Pocket Book*. Nowadays the shelves of our libraries are filled with thousands of titles especially designed and written with the desires and needs of young people in mind. No one suggests, however, that all the work in this field has been done. The absorption of children, for example, in poorly designed and printed (and horribly written) cheap comic books leaves no doubt in the mind of the thoughtful observer that much remains to be accomplished in the writing of books which children will really want to read. With that phase of the books we are not here concerned. November 12 to 18 has been set aside for the annual celebration of Children's Book Week. The theme of this year's observance is "United Through Books" with emphasis on "the people, the Nation, the World."

Because *Junior Arts and Activities* has always been concerned with children's literature, teachers will find many activities in this issue which they may use to stimulate a greater interest in books. We have never gone into the problem of teaching children to read—this being outside the scope of our publication—but we do believe that many activities in the classroom can aid the teacher in bringing her pupils to a love of and interest in the best children's literature.

Here are some recent books which will correlate with other material presented in this issue of *Junior Arts and Activities*.

Lone Journey: The Life of Roger Williams by Jeanette Eaton (Harcourt, Brace & Co., New York, \$2.50). Note the discussion of this "World Citizen" on page 19.

Haensel and Gretel: A Story of the Forest by William and Jacob Grimm, music by Engelbert Humperdinck, illustrated by Warren Chappell, with songs from the opera (Alfred A. Knopf, New York, \$2.00). Miss Louise B. Woeppel outlines a unit based on this story—page 24.

Mayflower Boy by Stanley Young (Farrar & Rinehart, New York, \$2.00). This will fit beautifully as supplementary material with "How Children Lived In Pilgrim Times," page 7.

A book for teachers, *Teacher Education In Service* by Charles E. Prall and C. Leslie Cushman, will provide everyone in the profession with much food for thought. It was prepared under the direction of the Commission on Teacher Education of the American Council on Education and outlines the work done in the field studies of the Commission.

The principal motivating forces were to stimulate teacher growth in service and to improve the curriculum. In outlining the activities of the school systems taking part, the book demonstrates that improvements can be made if all work together.

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HELPS FOR TEACHERS

Have you noticed the little projects worked out by E. P. Getchell in each month's issue of *Junior Arts and Activities*? We suggest that you keep these on file for future reference. Mr. Getchell can supply teachers with all the materials required to make the projects he describes.

"Phonic Bingo" which is published by the King Company is one of the most fascinating ways to teach phonics we know. In this time when the principal concern of all teachers is to develop children's ability to read intelligently everyone will want to investigate the possibilities of this game for use in the classroom. See page 45 for additional details.

For the program during the holiday season on which you are no doubt working, write to the Merry Mimes Play Service, 287 Blenheim Road, Columbus 2, Ohio, for a catalog of available plays. We suggest that you mention the age and number of your pupils in order to simplify matters for Merry Mimes.

Another series of project ideas is being published in *Junior Arts and Activities*. Notice the Binney & Smith ad on the inside front cover. Clip and save all ads in the series. You never know when you will want these. Incidentally, a good grade of crayons—such as those advertised by Binney & Smith makes all crayon work much more effective. It is better to economize in other ways than to stint on the quality of crayons used. At that, crayons are probably the most inexpensive of all art mediums.

Have you written the Dwinnell Craft Shop, 2143 National Road, Wheeling, West Virginia, for their free craft catalog? As a suggestion, it is wise to keep a collection of craft catalogs on hand for quick reference when you need some particular material in a hurry.

If you teach homemaking to upper-grade girls, you will be interested in *So You Want to Be a Model!* This interesting book tells how girls may make the most of their good points, how to develop poise and those other attributes which contribute to success and happiness. Order from the publisher, Morgan-Dillon & Co., 4616 North Clark Street, Chicago 40.

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